Music made Easy to every Capacity,

IN A

SERIES OF DIALOGUES;

BEING

PRACTICAL LESSONS

FOR THE

HARPSICHORD,

LAID DOWN IN A NEW METHOD,

So as to render that Instrument so little difficult, that any Person, with common Application, may play well; become a thorough Proficient in the Principles of Harmony; and will compose Music, if they have a Genius for it, in less than a Twelvemonth.

WRITTEN IN FRENCH BY

MONSIEUR BEMETZRIEDER,

MUSICK MASTER TO THE QUEEN OF FRANCE.

And published at PARIS, (with a Preface) by the Celebrated

MONSIEUR DIDEROT.

The Whole Translated, and adapted to the Use of the ENGLISH STUDENT,

BY GIFFARD BERNARD, M. A.

PERUSED AND APPROVED OF BY

DOCTOR BOYCE AND DOCTOR HOWARD.

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ADVERTISEMENT

TO THE

MUSIC MASTERS

AND

ORGANISTS OF GREAT-BRITAIN.

GENTLEMEN,

AS this Book may, at firſt view, appear to be in the ſtile of ſome of thoſe which we frequently ſee advertiſed with the deluſive title of "Every Man his Own, &c." and ſo ſet up to make every man, woman, and child, their own Muſic Maſter, I take this method formally, and publicly, to diſavow, both on the ſide of the Author, the original Editor, and myſelf, any ſuch vain and quack-like pretenſion. They who make a diſcovery in medicine, and generouſly publiſh the receipt, do not mean to injure the Faculty, but put it into their hands, as the only proper perſons to adminiſter it with effect. The deſign of this Book then is not to ſupplant the Muſic Maſter, but aſſiſt him; not to render him unneceſſary, but to make him truly uſeful. As this Treatiſe tends to prove, that at almoſt all times of life the knowledge and execution of Muſic is attainable in a few months, by a ſtudy not only eaſy but entertaining, I ſhould flatter myſelf, that while it aims at decreaſing the fatigue of your profeſſion, it ſhould alſo greatly increaſe the number of your ſcholars; and that it may do ſo, with equal advantage to them and you, is the ſincere wiſh of

Gentlemen,

Your moſt obedient ſervant,

G. B.

MR. DIDEROT'S

PREFACE.

THE ſpeakers in theſe Dialogues are real perſons, whoſe characters the Author has endeavoured to preſerve. Mr. Bemetzrieder appears under the name of the Maſter, my daughter under that of the Pupil, and I under an honourable title, which I hold from the indulgence of ſome of my friends; and being reſtrained to its etymology, may ſuit me as well as any other honeſt man. There are few ſages; but who is it that does not admire wiſdom?

It is my advice to parents to be preſent themſelves at the leſſons their children receive. Inſtruction will be leſs heavy, and more uſeful; and by ſuch attendance, they may, as I did, profit themſelves. I underſtand little of the practice of muſic; but being generally at the Harpſichord between the Maſter and his Pupil, I have become acquainted with the theory, and feel infinitely more pleaſure from the productions of the art.

I propoſed in this place to ſpeak of the circumſtances which occaſioned Mr. Bemetzrieder to compoſe this work, and to enlarge upon the nature, the certainty, and the ſucceſs of his method; but of theſe things, experience has demonſtrated ſome, and the others being taken notice of in the courſe of the dialogues, they would here be but repetitions.

Truth

Truth has been adhered to in the ſmalleſt particulars; and it was, as is hereafter ſaid, in an afternoon, which we went to paſs at the *Etoile* *, that Mr. Bemetzrieder explained to us his ſpeculative principles of Melody and Harmony.

The converſation had laſted a long time; night came on, and the dew began to fall; and as we returned to Paris on foot, we entertained ourſelves in diſcourſing upon the many diſguſts which he has to encounter, who begins his career in the road of the arts. This text occaſioned many reflections, partly jocoſe, partly ſerious, upon the injuſtice of men to thoſe who are employed in inſtructing or amuſing them. I ſaid that an ancient poet had written their common epitaph, when he writ, perhaps, after having experienced it---

Ploravere ſuis non reſpondere favorem
Speratum meritis---

To which Mr. Bemetzrieder replied, that till then he had no reaſon to complain, but that his pains were recompenced above his expectations, by the number, the diſtinguiſhed rank, the talents, the politeneſs, and above all the progreſs of his ſcholars.

A ſmall part of that praiſe being, probably, intended for my daughter, ſhe thanked him, and ſo put an end to the following converſations: I wiſh thoſe who ſtudy them in print may draw the ſame advantage from them that ſhe did.

It is a declaration I owe to truth, and which, with all my heart, I make in favour of Mr. Bermetzrieder, that his Leſſons, here printed almoſt word

* A public walk near Paris.

for

for word as he gave them to my daughter, *put her above all difficulties at the Harpsichord in an interval of seven or eight months*; and that in the opinion of the first Masters of the Art.

The pieces printed under her name at the beginning of the thirteenth Dialogue, whether good or bad, is of her composition, Treble, Bass, and Cyphers. This work of Mr. Bemetzrieder conducts the student so far; and every person who is possessed of it may be assured to go farther, if application and genius be not wanting; *that is to say, every person may be a Composer of Music*; but then it will be necessary to advance step by step, and not neglect such pages of this Treatise as may appear of less importance than they really are.

There is another fact which I must assert with equal firmness, because it is equally true, there is nothing in this work, I repeat, nothing at all, which belongs to me, neither in the ground-work, the form, the mothod, or the ideas; all is from the Author, Mr. Bemetzrieder. I have only been the corrector of his German French—a small acknowledgment for the pains he took with my child.

If Mr. Bemetzrieder had been born in the capital, or if this work was to fall into no hands but those of his scholars, I should not have any occasion to make this protestation; those who take, and those who have taken, his Lessons, would immediately know the following Dialogues; but as they may be read by many persons, strangers both to him and me, I think proper to declare, that if any ill-informed, or with a malicious intent, should happen to stain the qualities of my heart, and injure justice, so far as to attribute to me the smallest part of the work of another, I banish them to the class of ingrates who seek to undervalue

those

those that enlighten them, and I must have for them the most sovereign contempt; I have rendered no more to Mr Bermetzrieder than the service that every author may receive from a good-natured censor, in correcting the faults of language, and errors of the press.

INTRODUCTION

TO THE

LESSONS.

Master. *Disciple.*

Disciple.

WHAT expreſſion! What lightneſs! What a touch! You are happy, Sir, to play ſo well upon ſo difficult an inſtrument.

Maſter. It is a happineſs which I never was very ſenſible of, and now feel leſs than ever.

Diſ. How ſo?

Ma. Becauſe there are pedants in every thing; in politics, in literature, in muſic. I was ill taught; and at laſt, when the time came for me to enjoy the fruits of my labour, certain unlucky circumſtances——

Diſ. I underſtand you: in the evening, when you come home from viſiting your ſcholars, you are ſo diſguſted, ſo weary, you have ſuch preſſing occaſion for repoſe, that you ſeldom are tempted to ſit down to your harpſichord.

Ma. I do it ſometimes for all that.

Diſ. Should I not be guilty of an indiſcretion, if I deſired of you a certain ſonata of *Schobert?* It is ſo fine a piece of muſic!

Ma. Which do you mean? The third ſonata in ſymphony of his ninth opera, in the major of F, or the trio of his ſixth opera, in the major of B Flat?

Diſ. I underſtand nothing about major of F, nor major of B Flat; but I will hum the firſt meaſure for you.

Ma. Your voice is perfectly juſt. It is the ſonata in ſymphony (*plays*).

Diſ. How beautiful is that, and how well executed! I think I would willingly give ten years of my life to know as much.

Ma.

Ma. As *Schobert*?

Dis. No, as you.

Ma. You may become a proficient at a much smaller expence.

Dis. By what means?

Ma. By learning.

Dis. At my age! A man of thirty years old! Upon an instrument that one should begin at five, and upon which one is often but a sorry performer after fifteen years practice? You laugh at me. If I could promise myself only to read a bass and know the science of accords——

Ma. Does your ambition go no further?

Dis. You think that little then?

Ma. Very little, if you take me for your master.

Dis. Take you! You render me the happiest man in the world by the proposal; for, shall I confess the truth to you? Music is my passion, my folly——

Enter a Friend.

Dis. Ah, friend, good morrow; wish me joy; do you know that this good man here is kind enough to accept me for one of his scholars? And not only so, but he says, promises, and swears, that I shall—but I know it is impossible. He laughs at me, he laughs at me.

Friend. Very likely.

Dis. In fine, he promises to make me play the harpsichord; and not only so, but play it well at sight——

Friend. Before you are turned of your grand climacteric.

Dis. Pho! pho! In six months, or eight months, or in a year.

Friend. Go on; and say a fortnight.

Dis. Come, Sir, when will you give me my first lesson?

Ma. It would be cruel to defer your happiness; this moment, if you please.

Dis. Be it so; friend, sit down. Come, Sir, to the harpsichord, and let us begin. I can tell you before-hand, however, that I have a head somewhat hard; as for my fingers, by rattling the keys from time to time, they are not quite so rigid.

Ma. I perceive it. Nothing is more simple than the theory of music; if you do not comprehend it presently, it will be my fault; as to the practical part——

Dis. Ah, that's another thing.

Ma. But I have a secret to render it easy.

Friend. A secret! I wish you joy of it, Sir, on account of my friend here, as well as upon mine.

Ma. How, Sir, have you an inclination to become my scholar too?

Friend.

Friend. Who, I? Heaven preserve me from such an idea! Do you think I would nail myself to a stool for days together, before a set of black and white keys——

Ma. Who desires you to do any such thing?

Friend. You would, I suppose. Must I not practice?

Ma. Not at all.

Friend. You would make an excellent master for my ward.

Ma. You have a ward then, Sir?

Friend. Yes, who plays the harpsichord too; practises six hours a day, and knows nothing of the matter yet.

Ma. She ought to hate music.

Friend. I assure you, there is nothing of which she is so fond; at least, so she tells me.

Ma. Has she never told you she was fond of Arabic and Hebrew too?

Friend. She speaks her mind, I believe; for I never constrain her in any thing?

Ma. I do not suppose you ever said to her, Miss I will have you play the harpsichord; I will have it so, though you should break your heart. This is not the general mode of speaking; but have you never said to her, vexed at the small progress you saw her make, Miss, Miss, you do not play at all—you do not practise. If you do not like music, there is an end of it; say so, and I will pay off your master, burn your books, and throw your instrument out of the window. To this your ward may have answered——Upon my word, Sir, I love music of all things—My harpsichord is my greatest happiness—yes, indeed, the happiness of my life—and I would not quit it for the world.—You go about your business, and she, poor girl, goes in tears to practise.

Dis. The picture is somewhat like to my knowledge.

Friend. Whether the picture be like or not, is of no consequence. But you, Sir, it seems, have a secret; and it consists in relieving your scholars from the pain of practising. Why have not other masters the same? Perhaps, because you have common-sense, and all the rest are fools?

Ma. Perhaps so.

Friend. Bravo! Bravo!

Dis. Well, but, Gentlemen, while you are disputing, I lose my lesson—Come, Sir, let us play a tune.

Ma. A tune! There is one; play it.

Dis. How do you call it?

Ma. I do not know.

Dis. Nor I neither.

Friend. Bravo! again: let me look at it—It is a Gavot: your Gavots have been condemned, from time immemorial, to be crucified by beginners.

Ma.

Ma. And was it with a Gavot your ward began?

Friend. Exactly; a March, and then a Gavot, and then a Vauxhall Song, and then a bit from *Felton's* Leſſons, and then Adagios, Andantes, Allegros, and various other things.

Ma. Firſt a march, then a Gavot, and then Adagios, Andantes, and Allegros! Strange foundations for leſſons for the harpſichord!

Friend. Better begin with thoſe than with a tune of which we cannot tell the name.

Ma. And who is the ignoramus that does that?

Friend. Yourſelf.

Ma. I! who told you ſo?

Friend. Why, I ſaw it, heard it this inſtant.

Ma. Excuſe me, Sir, this Gentleman would play an air, or a tune, as you call it; there is one, named I do not know how—But you are to underſtand that I never begin my leſſons with airs.

Friend. And with what then? Country dances, I hope.

Ma. Why, country dances are very good things to calm the bile—But, I ſay again, Sir, I never begin my leſſons with airs; and know, that to conduct my ſcholars to what is moſt ſublime in the ſcience of harmony and accords, I require in them but the ſame degree of intelligence that is neceſſary to conceive that two and three make five; that between three bars of a grate, there are but two intervals; and they ſhall become virtuoſi on the harpſichord, if they have two hands, and five fingers to each, two eyes, two ears, and a foot—and the foot we can do without.

Diſ. This is a luxury in muſic.

Friend. Then, Sir, my ſon could not learn to play the harpſichord, if he was deaf of one ear?

Ma. At leaſt, I would not engage to teach him.

Friend. And why ſo?

Ma. Becauſe, if you took it into your head to be preſent at my leſſons, and ſhould chance to engage the good ear by your reprimands, he would have never a one left to liſten to me.

Diſ. Will you never have done, Gentlemen?

Friend. Yes, yes, we have done. Sir, your ſervant; friend, adieu; make great progreſs; play at ſight in three weeks; but, above all things, be ſure you do not practiſe

THE

THE

FIRST PART

OF

Music made Easy to every Capacity.

LESSON I.

DIALOGUE I.

Master. Disciple.

Disciple.

I AM glad he is gone.—Now tell me, Sir, have you a great deal of patience?

Master. Ay, and many other rare qualities, without which I should be but a sorry master. A good master should not only know what he teaches, but be able to teach what he knows; he must vary his lessons according to the various capacities of his scholars; he must be clear; he must be exact; he must be honest and disinterested; but, in particular, he must be gay.

Dis. And you are all this?

Ma. Undoubtedly.

Dis. And we shall laugh, and I shall learn?

Ma. Nothing more sure.

Dis. And I shall play and be able to accompany in concert?

Ma. I will answer for it.

Dis. And do you think that one day or other (I mean with time) I might not be able to compose?

Ma. Unfortunately, that is the only thing I cannot promise. I will teach you the art of Accords, Harmony, or thorough Bass, as we call it; I will render the execution and reading of music easy to you; but composition is the affair of genius, and cannot be taught.

Dis. That is a pity.

Ma. Not but there are ſome people, who, without genius, pretend to it, and ſucceed well enough; but they are compilers, not compoſers; for this work, indeed, if you will condeſcend to it, I will provide you needle and thread.

Diſ. Well, well, I ſhall conſider of that. So now let us begin—but, do you hear, with the very beginning

Ma. Imprimis then, this inſtrument is called a harpſichord.

Diſ. I knew as much.

Ma. Theſe little moveable pieces of ivory and ebony, white and black, are called keys.

Diſ. I know all this.

Ma. Theſe keys, preſſed by the tops of the fingers, occaſion the inſtrument to render ſounds acuter as we mount towards the right, and graver as we deſcend towards the left. Obſerve this white key, placed between two black ones, each preceded and followed by a white key.

Diſ. I obſerve.

Ma. This white key is called D.

Diſ. (*touching the key*) D, D; ſo that there are in all, from right to left, five keys, which are called D?

Ma. Exactly. Do you ſee theſe black keys which are placed three and three together, and are ſeparated and incloſed by white keys?

Diſ. I do.

Ma. Take notice; two white keys lie between them, and other two are placed one at each extremity.

Diſ. Very well.

Ma. The white key which incloſes them to the left is called F, that which incloſes them to the right is called B.

Diſ. There are then five keys called F, and five called B.—No, I miſtake, there are ſix Fs.

Ma. Juſt. The graveſt and acuteſt key of your harpſichord are two Fs.

Diſ. F, F. Notwithſtanding thoſe two Fs are one very acute, and the other very grave, I hear but one.

Ma. That is what is called *Uniſon*; the Fs, Ds, Bs, and, in general, all the keys that have the ſame name are *Uniſon*; and the interval from one to another is called the *Octave*; ſo that from one end to the other of your key-board there are five *Octaves*.

Diſ. Five Octaves of F, but only four of D and B, I comprehend.

Ma. Excellently.

Diſ. But there ſtill remains a great many keys to name; how do you call the two white keys that ſeparate the three black?

Ma. I waited for that queſtion. The firſt is called G; the ſecond, A.

Diſ.

Dis. And the two white that imprison the two black?

Ma. The first, or that to the left, is called C; the second, E.

Dis. So now, I think, I know the Octave! Listen; black keys placed two and two; other black keys placed three and three. The black keys placed two and two are enclosed between two white keys, of which the first, or that to the left, is called C; and that to the right, E; and they are separated by a white key, which is called D. The black keys placed three and three are enclosed by two white keys, of which the first is called F, and the other, B; and separated by two other white keys, of which the first is called G, the second, A; so that to name them one after another, according to their order in ascending the key-board, there are C, D, E, F, G, A, B; and in descending, B, A, G, F, E, D, C.

Ma. Very well, very well; but it would hardly have cost you more trouble to have gone from the B to the following C; and then you would have gone thorough the Octave of C.

Dis. It is true; but all these black keys, of which you have said nothing, how are we to name them?

Ma. After those that precede or follow them, for example, the black key which is to the right of D, we call D Sharp; and that which is to the left, D Flat; the black key to the right of F, F Sharp; and that to the left of B, B Flat; and so of the rest. You know, without doubt, the meaning of the words Sharp and Flat.

Dis. My eyes and my ears teach me, that the Sharp renders the note higher, and the Flat lower; but by how much?

Ma. A semi-tone; but I am a fool; I answer you too precipitately; and I expresly forbid you to ask what is a tone or a semi-tone.

Dis. And why so?

Ma. Because that question would occasion a multitude of others, which, at present, would only embarrass us.

Dis. I submit.—But do you know that I am now so perfect a master of the keys of my harpsichord as they lie before me, that I think I could execute an air, if you would only name me the notes.

Ma. Well, since you think yourself so able, let us try that cotillion, of which you are so fond, C, C, C, G (*the Master sings*).

Dis. Which hand shall I make use of?

Ma. Of which you will; the right; but, if for once I permit you to play with one hand, remember that it is not to be made a precedent (*the Master sings again*).

Dis. You sing too fast; and which C shall I choose? Come, this first; the lowest of all—C, C, C, G.

Ma. I have nothing to find fault with, but that the right hand was upon the keys, where the left should go.

Dis.

Dis. What do you mean?

Ma. That the grave sounds belong to the Bass, and ought to be played only with the left hand; and that the acute sounds, from the middle C, ought to be played with the right.

Dis. And if I touched three different Cs for the notes which you sung me?

Ma. You would have committed a fault, because I sung you one and the same note. The C, which you should have preferred, is the fourth in going from left to right. But let us examine the number of different keys on your harpsichord. How many are there? (3)

Dis. We need but count them.

Ma. I will save you that trouble; there are but twelve.

Dis. I see more than fifty.

Ma. You see just sixty-one; but several have the same name; for example, there are six Fs, five Ds, five Bs, and five Cs: choose an Octave that of F, and you will find in it but twelve different keys; the thirteenth is an F, Unison with the first; the fourteenth an F Sharp, Unison with the second; and so all the rest that follow, which only render sounds Unison with the keys of the Octave, you took for a model.

Dis. In all the music then that is, ever was, or shall be made, there are but twelve different sounds? (2).

Ma. Not one more. Was I to tell you, that it is possible to bring out of the violin four and twenty different sounds, it would only be spreading a snare to catch your curiosity. At present be contented to know, that the harpsichord is not the richest of instruments, and that such a player on the fiddle as *Giardini* does wonders, impossible to the best player on the harpsichord in the world.

Dis. One word, and I have no more to say—the voice—(3).

Ma. I understand you; there are very few singers capable of giving the twenty-four sounds in succession.

Dis. But there are some. Let me see, twenty-four notes with the voice, twenty-four with the violin. After all, I do not know whether it would not be better to quit the harpsichord, and take up the bow.

Ma. Or go to sol, fa, (4) (5). I shall not oppose it. In the mean time, however, let us employ ourselves on the twelve notes under our fingers; they may give us, perhaps, but too much work, and you will oblige me now by repeating as you execute them, in going from left to right.

Dis. C, D Flat; D, D Sharp; E, F, F Sharp; G, A Flat; A, B Flat; B—— How is this, there is no black key either for E or B; whence that singularity?

Ma. It is no singularity; there is but a semi, or half-tone, from E to F, any more than from B to C; while all the other white keys are separated the one from the other by the interval of a tone.

Dis.

Dif. And how came thofe Semi-tones in thofe particular fituations? Who placed them there?

Ma. Always queftions, always lofs of time. Take the fcale (6) of Sounds, fuch as we have it; let us try to learn to make ufe of it, and afterwards, if we have time to fpare, we will fee if we can order it better. Let us return to the names you have given to the keys in the Octave of C, and to the manner of your fingering them: in the firft place, you fatigued your fore-finger too much, and the other finger did nothing. There is alfo fomewhat to correct in your denominations. But let that pafs.

Dif. What is it not C, D Flat? D, D Sharp?

Ma. Who difputes it? But I would have faid C, C Sharp; D, D Sharp; E, F, F Sharp; G, G Sharp; A, A Sharp; B—In the fecond place, in order to have diftributed the work among my fingers, I would have employed the firft two, then the firft three, afterwards the firft four, and then the firft four again.

Dif. Stay till I try—You are in the right of it; it is better fo—But here is a little finger that ftands idle without being a whit the better content.

Ma. It is impoffible to content every body.

Dif. Very true.

Ma. Come, obferve; this is the manner in which I name the twelve different notes of the Octave defcending; C, B, B Flat; A, A Flat; G, G Flat; F, E, E Flat; D, D Flat.

Dif. All Flats?

Ma. All Flats when I go down from the right; all Sharps when I come up from the left; I conform myfelf to their character.

Dif. All Sharps afcending, all Flats defcending.

Ma. What are you doing there?

Dif. I try the Octave in going up, naming the fharp founds; and coming down, naming the Flat. Obferve if I finger to your mind. C, C Sharp; D, D Sharp; E, F, F Sharp; G, G Sharp; A, A Sharp; B, C.—B, B Flat; A, A Flat; G, G Flat: F, E, E Flat; D, D Flat; C.—But if in afcending I had faid E, E Sharp, or F; B, B Sharp, or C; and in defcending the Octave if I had faid C, C Flat, or B; F, F Flat, or E; what would it have fignified?

Ma. Nothing, but that you would have gone in advance upon what I fhall tell you hereafter.

Dif. And what matter?

Ma. A great matter. By that means you would break the order of knowledge, and force me to teach you improperly, through a vicious eagernefs to learn too much at a time, as *grown gentlemen* generally do: and it is for this reafon that they are never fo fure as children, who let themfelves be led, and into whofe heads things enter but with time; nothing is crowded there; nothing confounded; all is placed

at leisure; they are without impatience; their ignorance renders them docile. Ay, ay, children for ever, for a master who has knowledge, and method in teaching; with them there is not a moment lost. Men on the contrary, who are continually reflecting, turn him from his route by anticipated questions. A child, for example, would know already that the Octave could be fingered in a better manner, instead of prating as we have done. I would have told him, after having employed in descending the first four fingers, use the first two twice, then the first three, afterwards the first two, and finish with the thumb.

Dis. But, on the other hand, a child would not be able to execute the thing as soon as you told it, as I have done.

Ma. I would take care of that for him.

Dis. Will you let me do the Octave in F? Ascending and descending.

Ma. No; you would name the sounds I have no doubt, but you would finger them like the Octave of C; and you would finger ill. Take my advice, let us stay a little longer in the Octave of C.

Dis. As you please; but upon one condition.

Ma. What?

Dis. That you will tell me from whence proceeds the difficulty for fingers to execute successively all the sounds of the Octave; I distinguish them so well by my ear.

Ma. It is because the organ is forced successively to contract itself in ascending, and insensibly dilate in descending, which requires long exercise.

Dis. In that case it ought to be more difficult to descend, than to ascend from C to B; yet I think it is not.

Ma. You are in the right. But to the construction of the organ it is necessary to join certain physical principles upon the resonance of bodies, and to take care to distinguish between sound and noise; if you listen attentively to an instrument or voice, you will perceive that sound resembles light; and that a tone, like a ray, is a composition of other tones, which are called its harmonies. Among these there are some that daily experience has (without our knowledge) rendered more familiar to us, and these the organ sounds spontaneously, after the principal tone of which they are the harmonies, and which is called the Generator or Fundamental.

Dis. What are the harmonies of C?

Ma. They are its Octave C, its Fifth G, its Third E, its Fourth F, or rather the echos, or acute Octaves of these sounds.

Dis But B is no more the harmony of C in descending than ascending.

Ma. That is true. But in the explication of these delicate phenomena, we must neglect nothing; and you see, that to ascend from C to B, the organ is forced to pass rapidly from its natural state to a state of considerable contraction; whereas, on the

the contrary, in descending from C to B, it suffices to yield by degrees to a slight dilatation, which eases it.

Dis. By consequence, in easing itself from one slight dilatation to another, it ought to be pleasanter to descend the scale of the Octave; for why should it be more painful to slide from C to B, than from B Flat to A, or from A Flat to G?

Ma. The pain comes from repose; try, and you will find that the voice will dilate itself more promptly, and more than the smallness of the intervals oblige it to: but here is enough, and too much upon a question which has nothing to do with our lessons. Conclude only from what has been said, that in general the little intervals are more difficult to execute than the great, particularly in succession; conclude from your own experience, that if the interrupted intonation of the twelve sounds of the Octave has cost you trouble, it would have cost you much more to have divided them into four-and-twenty tones, less by the half; conclude, that more practice is necessary to sound them in going up than in coming down. Was it for this reason only, that in ascending the organ passes to a forced state, and that in descending it returns to a natural one? And remark, that the twelve equal intervals of the Octave, which are called half, or Semi-tones, reduce themselves to a sole interval of six tones; and do not forget, that of all the intervals of the Gamut or Octave, it is that to which the voice most easily accommodates itself.

Dis. The Gamut! (*f*) There is a new word.

Ma. It is the word by which we design the succession of the eight notes, whether ascending or descending. Thus, C, D, E, F, G, A, B, C; or, C, B, A, G, F, E, D, C, is the Gamut in the Octave of C.

Dis. And G, A, B, C, D, E, F, G; G, F, E, D, C, B, A, G, is the Gamut of G.

Ma. Softly, softly; if, instead of employing yourself in idle questions about sound and its nature, you had examined the Gamut of C more attentively, you would not have given G, A, B, C, D, E, F, G, for the Gamut of G. Cannot you perceive—But it grows late, and I must leave you.

Dis. Nay, stay a little longer—explain what you were going—

Ma. Adieu, adieu, to-morrow.

Dis. To-morrow let it be then.

LESSON

LESSON II.

DIALOGUE II.

Master. *Disciple.*

Disciple.

IN spite of your precept I have practised a great deal.

Master. I applaud you for it. When I teach children I always carry away the key of the harpsichord in my pocket, but I leave it with men of your age. You think then that we shall get out of the key of C to day.

Dis. I have some hopes of it: I name the thirteen sounds that compose it perfectly well; I execute them with tolerable facility, both going up and coming down; and I will now give you a proof.

Ma. Bravissimo; but do you know what you have now done? You have made Chromatics.

Dis. What are they?

Ma. The Chromatic Gender is that music which proceeds by Semi-tones.

Dis. I will do it again, if you please, there is nothing more easy.

Ma. If you call to mind what we said yesterday of the intervals more or less difficult to execute, you will not say so; you will, on the contrary, conceive, that they ought to be dreaded by the voice, as shocking to the ear; and they should be but rarely used, and to employ them requires the greatest delicacy of taste.

Dis. If you take me out of the Chromatic, what sort of music will you put me into?

Ma. Into none at all. Let us employ ourselves first on the eight notes of our Gamut?

Dis. Stay a moment.

Ma What's the matter?

Dis. I have a little question.

Ma. No question, I beg.

Dis. It is hardly any thing. These eight notes have but seven names, which are common to them with other notes entirely different. For example, there are three Cs. A C, how shall I call it?

Ma. Natural.

Dis.

Dis. A C Natural, a C Sharp, a C Flat. Why have not these three Cs, three different names?

Ma. I do not know.

Dis. Rather say you will not tell me.

Ma. Why that may be the case.

Dis. Come, tell me.

Ma. You would really put me out of patience, was it possible. It is because the Octave was formed little by little, enriched at one time with one note, at another time with another; and that when it had got seven natural Sounds, out of respect for antiquity, or for the convenience of the art, it was thought better to invent two signs, than ten new names.

Dis. I am content.

Ma. We are in the Octave of C.

Dis. Always in C.

Ma. Besides the particular names proper to each note, their are others which mark their distances from the first note of the Octave, or Gamut, and sometimes their characters or properties—Softly—pray hold your tongue—no questions now.

The first note C of the Octave or Gamut of C is called the Tonick.

The second	—	D	—	second.
The third	—	E	—	third, or intermediate.
The fourth	—	F	—	fourth.
The fifth	—	G	—	fifth, or dominant.
The sixth	—	A	—	sixth.
The seventh	—	B	—	seventh, or sensible.
The eighth	—	C	—	Octave.

Dis. I am impatient to know the meaning of all these new names.

Ma. And when we write music, we design these eight notes again by the figures 1, 2, 3, 4, 5, 6, 7, 8, which are all employed except the figure 1, that marks the Tonick, and is supplied by the figure 8; but in revenge, the Unison to the Octave of the second D is marked by figure 9.

Dis. And so on, I suppose.

Ma. And as the note D is at the same time second to the first Octave, and ninth of the Octave following, the second and the ninth are often confounded.

Dis. Without any inconveniency?

Ma. Have you comprehended me?

Dis. I believe so. In the Gamut of C the third is E, the fifth G, the fourth F, the sixth A, the seventh, or sensible, B, the second or ninth D, and C is the Tonick, or Octave of the Tonick. But the reason of these names?

Ma. These eight notes of the Gamut are separated by seven intervals, which are called half, or Semi tones. The interval from the third E to the fourth F, and that from the seventh B to the Octave C, are Semi-tones; the five others, from C to D, from D to E, from F to G, from G to A, and from A to B, are whole Tones. Do you follow me?

Dis. Without pain.

Ma. Well, to ascend and descend by these intervals of Tones and Semi-tones, is to make music or melodies in the Diatonick gender.

Dis. And these words Diatonick and Chromatick?

Ma. You will retain them easier when you know their meaning. In the Gamut of C, we call the principal note, that which is the first, which regulates the others, and to which they all tend, Tonick, or Key-note. In the Gamut of C, we call the fifth G, Dominant, because it is the dominant, that which is the most easily distinguished among the Harmonick Sounds of sonorous bodies (8). The third E is called Intermediate, because its sound is in the middle, between the Dominant and the Tonick. The seventh B is called Sensible, because it indicates, renders sensible, or pronounces the key.

Dis. And Chromatick and Diatonick?

Ma. I was going to explain them to you, if you had not asked me.

Dis. You are an ingrate. If you knew how many questions I sacrifice to your humour! For example, how is it that the seventh, or sensible, pronounces the key?

Ma. Diatonick, that is to say, which proceeds in following the Scale, or Gamut of Tones and Semi tones; the Chromatick, as I have already told you, proceeds by Semi-tones only. Let me see at present if you can run over the eight notes of the Diatonick Gamut, as well ascending as descending.

Dis. Is it so? *(Having executed the Gamut.)*

Ma. Yes; but you finger ill. You must contrive to play in such a manner, that the movement of your hands and fingers may be easy and commodious; and remember, that the key C ought to be for the thumb, and the Octave of that C for the little finger.

Dis. In making use first of the first three fingers, and then of all the five, I find I go very well.

Ma. In the Octave of C you will descend as commodiously in making the first three fingers succeed to the five.

Dis But all this time I only work with the right hand; what is to be done with the left?

Ma. Hold, hold, the fingering of one is not that of the other.

Dis. And what is the difference?

Ma.

Ma. There are two divisions of the Octave, constituting two genders of music; the one furnishes Tones, mixed with half, or Semi-tones, for the Diatonick, the other is composed of Half Tones for the Chromatick Gender (9).

Dis. Teach me to play the Diatonick Gamut with the left hand, in order that I may tickle an air.

Ma. In what Key? In C?

Dis. Seriously, you will oblige me by taking me out of C.

Ma. Very much?

Dis. Prodigiously.

Ma. Know then, that as there are but two genders, or species of music; there are also but two moods of music (10) in the Diatonick species.

Dis. And what do you call a mood?

Ma. A certain manner of being.

Dis. And these two manners exist in C? Why, I shall never get out of it!

Ma. Come, I must have pity on you—Get into A, and let me hear the Gamut, with the same fingering, beginning with A.——Very well—Observe that the half-tones have changed their place; in C, they were from the third to the fourth, and the seventh to the Octave; but here they are from the second to the third, and the fifth to the sixth.

Dis. Very true.

Ma. Let us take care of our fingering (12), and these two manners of being. These two Gamuts, these two orders, or successions of the same sounds, constitute different moods, which are called Major and Minor.

Dis. My head begins to grow addled with the Diatonick species.

Ma. I am sorry for it, for it is the most fruitful source of melodies.

Dis. Its prerogatives I know not, but I can perceive, that by taking Semi-tones and whole Tones interwoven, the art becomes complicated; it engenders these two moods, in short, which distract me, with the multitude of difficulties they threaten in the Octave or Gamut, parted in twelve equal Half-tones; be the note I take for Tonick what it will, all remains as it was; but what is done is done, and my dislike will change nothing in the arrangement.—To return then to what you were saying,—In the Diatonick gender two moods—Gamut in C, Major mood—Gamut in A, Minor mood—Gamut in C and Major, where the two Semi-tones are placed one from the third to the fourth, and the other from the seventh to the Octave—Gamut in A and Minor, where the two Half-tones are placed one from the second to the third, and the other from the fifth to the sixth.—The Chromatick is not of this incommodious family;—by what I can perceive, we do not seem inclined to fatigue the black keys at all.

Ma. You are prompt in your likes and dislikes, prompt in your judgments.

Dis.

Dis. Well, at leaſt, you muſt allow that I am conſiſtent.—Come, here I am in the Major mood of B—B, C, D, E, F, G, A, B, in aſcending; and B, A, G, F, E, D, C, B, in deſcending. And now, pray, Sir, to what end did the black notes ſerve me?

Ma. To none at all.

Dis. Allow then, that without bringing the Chromatick into this Diatonick gender, the black keys muſt reſt idle.

Ma. Pleaſe to compare this Gamut in Major of B, as you have now played it, with the Gamut in Major of C, as you know it.

Dis. Pardon, pardon, Sir, I am an ideot in the Major mood; the order of Sounds is a Tone from the firſt, or Tonick, to the ſecond; a Tone from the ſecond to the third; a Semi-tone from the third to the fourth; then in Major of B we muſt have B, C Sharp, D Sharp, E.

Ma. Go on.

Dis. In Major of C, a whole Tone from the fourth to the fifth or Dominant; a Tone from the fifth, or Dominant, to the ſixth; a Tone from the ſixth to the ſeventh, or Senſible; a Semi-tone from the ſeventh, or Senſible, to the eighth, or Octave; then in the Major of B, F Sharp, G Sharp, A Sharp, and B; and the Octave, or Gamut, in B Major.

Ma. The Major of B, in the Major mood of B, in the Major modulation of B, and not in B Major, as fooliſh muſicians commonly call it; B is no other note than ſimply itſelf; it is neither Major nor Minor.

Dis. The Major modulation in B is B, C Sharp, D Sharp, E, F Sharp, G Sharp, A Sharp, B; five Sharps, or black keys, a full reparation to the Diatonick gender and the black keys, and I will endeavour to think again before I ſpeak.

Ma. It is the beſt way, though not the moſt common.

Dis. Well, but any air.—Come let me have a little air in the Major of B, with a few Chromaticks, that I may exerciſe myſelf upon the black keys.

Ma. With all my heart, but chooſe the mood.

Dis. In the Minor.

Ma. While I think of your air then, do you practiſe what you have learned.

Dis. Allons—I am in the Major of B aſcending; B, C Sharp, D Sharp, E, F Sharp, G Sharp, A Sharp, B—Now deſcending; B, A Sharp, G Sharp, F Sharp, E, D Sharp, C Sharp, B.

Ma. All that is very well; but you will have me compoſe you an air in the Minor mode, and you are filling my ears with the Major.

Dis. Be at peace, here I am in the Minor modulation of A—in going up, A, B, C, D, F, F, G Sharp—and in coming down—

Ma. All the notes in Major of C, and in Minor of A, are Naturals.

Dis.

Dis. Do you call the white keys Natural Notes?

Ma. No; I call Natural Notes all thoſe which are neither affected by Sharps or Flats. For example, E Sharp becomes for the finger an F; that F, though a white key, is no more a Natural Note; it is a Sharp Note. C Flat becomes for the finger a B; that B, though a white key, is no more a Natural Note; it is a Flat Note.

Dis. I conceive; but all this while my air does not advance.

Ma. You interrupt me. Repeat theſe modulations, which will be much better than to trouble your head about an air.

Dis. No, no, the air I beſeech you, while I practiſe with the Baſs Stop, to make leſs noiſe—In Major of C the Semi-tones are between the third and fourth, and the ſeventh and the Octave—In Minor of A, between the ſecond and the third, and the fifth and the ſixth—Yes, I do not miſtake—between the fifth and the ſixth; which makes the Minor Modulation of C, C, D, D Sharp.

Ma. Not D Sharp, but E Flat.

Dis. And the reaſon?

Ma. Becauſe in the Diatonick order we muſt neither omit a note in the Gamut, nor repeat the ſame.

Dis. You liſten to me then it ſeems, and do not make my air.

Ma. No, no, a fiddle of airs; I have not even thought of one; I promiſed to get you out of C to-day, and I muſt keep my word. Follow your Minor Modulation of C.

Dis. If the others coſt me as much pain as this Modulation of C, I am far from the end of my trouble—C, D, E Flat, F, G; and then—and then—A, B, C; and there is my Gamut—But why do you ſhake your head? Is it not ſo?—No; the fifth ſhould be diſtant from the ſixth but a Semi-tone—In aſcending then, C, D, E Flat, F, G, G Sharp; no, A Flat, B Flat, C; and deſcending, C, B Flat, A Flat, G, F, E Flat, D, C. And now you ſhall ſee how briſkly I will go through it.

Ma. Softly, ſoftly—Let us compare a little the Major Modulation with the Minor. Who knows but we may draw from thence ſome general property that will be of ſervice to us.

Dis. Well, try your ſkill, I liſten.

Ma. The Tonick C, the ſecond D, the fourth F, the fifth G, and the Octave C, are the ſame in the two modulations; the third, the ſixth, and ſeventh only, follow the Moods to which they belong. Thus, in the Major Modulation of C the third is E, in the Minor Modulation E Flat. In Major the ſixth is A, in Minor A Flat; in Major the ſeventh is B, in Minor B Flat; that is to ſay, theſe three intervals are a Semi-tone lower in Minor than in Major; from whence draw your concluſion.

Dis. I have told you already that my head is a little of the hardeſt, and therefore I can conclude nothing at all.

Ma. Yet it evidently follows, that there are three Flats more in Minor than in Major.

Dis. Always?

Ma. Always, without exception.

Dis. Then if there are five Flats in a Major Modulation, there must be eight in a Minor; but how can that be, since there are but seven notes?

Ma. Why may not one of these notes be Double Flat?

Dis. Give me an example.

Ma. Here is one very simple. You will allow, I believe, that in Major of C Flat all the notes of the Octave or Gamut must be Flats.

Dis. Doubtless; for since we suppose the Tonick C lowered a Semi-tone, in order that the Gamut may continue the same, the six other notes must be lowered a Semi-tone also.

Ma. We shall have then in Major of C seven Flats, that is to say, C Flat, D Flat, E Flat, F Flat, G Flat, A Flat, B Flat, C Flat. And how many in Minor of C Flat?

Dis. You are in the right. The third, the sixth, and the seventh must be Double Flat.

Ma. Then C ♭, D ♭, E ♭♭, F ♭, G ♭, A ♭♭, B ♭♭; ten Flats.

Dis. Sir—

Ma. What now?

Dis. I believe the best thing I can do will be to shut the Harpsichord, and rest contented as I am.

Ma. Why so?

Dis. Because, to deal ingenuously with you, I have not a wit to come up to it, What, the duce! If I am desired to prelude in Major of C Double Flat, there am I embarrassed with fourteen Flats; and in Minor of C Double Flat, with seventeen Flats. Where is the head to support it?

Ma. On your shoulders.

Dis. You do me too much honour.

Ma. Psha, Psha! I tell you that there is a certain juggle, a mere nothing in which I will instruct you in time, which shall disembarrass you of all this load of Sharps and Flats in a minute. Cannot you divine it yourself?

Dis. No more than the table.

Ma. Let us go on then.

Dis. With all my heart—but you must promise—

Ma. I promise, swear, whatever you will: but remember, that in the Octave or Gamut the third, the sixth, and the seventh, are Major or Minor; and know, that the seventh in Major is also called superfluous seventh, and in Minor simply seventh.

Dis.

Dis. And what is to be Major or Minor?

Ma. Of what do you ſpeak? Of the Clef? (11) I have told it to you. Of the Intervals? An Interval is Major when it has the ſame extent in another Gamut that it has in the Major Modulation of C; and it is Minor when it has a Semi-tone leſs in another Gamut than in the ſame Major Modulation of C.

Dis. And if it had a Semi-tone more, or two Semi-tones leſs than in that Modulation, how ſhould it be called?

Ma. Ay, here are queſtions now. The Interval of a Major third is two Tones, C, E; that of a Minor third at one and a half, C, E Flat; that of a Major ſixth four Tones and a half, C, A; that of a Minor ſixth three Tones and two Semi-tones, or four Tones, C, A Flat; that of a Major, or ſuperfluous ſeventh, five tones and a half, C, B; that of a Minor, or ſimple ſeventh, four Tones and two Semi-tones, or five Tones, C, B Flat; from the Senſible to the Octave there is never more than a Semi-tone.

Dis. I ſhall remember. From the Senſible to the Octave never more than a Semi-tone—Go on, Sir.

Ma. Let us rather look back a little. You can go through the Chromatick and Diatonick Octaves of C according to the two moods, Major and Minor; you know the difference of theſe two manners of modulating; the different denominations of the eight notes of the Gamut are familiar to you. It is now time to talk to you of the names which are given to the thirteen notes of the Chromatick Octave.

Of theſe thirteen notes eight are common to the Diatonick and Chromatick Scale, and called by the ſame names.

In the Chromatick Octave of C, the note which is above the Tonick, or the D Flat, is called the diminiſhed ninth.

The note above the ſecond D is called ſuperfluous ſecond, if it be taken for D Sharp; and Minor third, if it be taken for E Flat.

The note above the fourth is called ſuperfluous fourth, or Triton, if it be taken for F Sharp; and falſe fifth, if it be taken for G Flat.

The note above the fifth is called ſuperfluous fifth, if it be taken for G Sharp, or Minor ſixth, if it be taken for A Flat.

The note above the ſixth is called ſuperfluous ſixth, if it be taken for A Sharp, and ſeventh, if it be taken for B Flat.

The ſixth A is alſo taken for B Double Flat, and then its ſound, Double Flat, is called diminiſhed ſeventh.

I have already told you in what manner they mark by figures the eight notes of the Diatonick Gamut, and now I go to tell you—

Dis. A moment if you pleaſe. Why is not the note above the Tonick C, which may either be C Sharp or D Flat; why is not that note, I would know, diſtinguiſhed by two names?

Ma. There is a queſtion a-propos, and I will anſwer it. In what Octave are we?

Diſ. In C.

Ma. If that C could be Sharp, we ſhould be in it no longer: then it cannot have two denominations.

Diſ. That is cleared to me.

Ma. Here follow the characters and figures which are made uſe of to deſign the thirteen Sounds of the Chromatick Gamut.

The firſt,	by 1 or 8	1 or 8.
The ſecond,	by a 9 barred	9̸
The third,	by 2 or 9	2 or 9.
The fourth,	by a 2 followed by a Sharp	2 ※
	by a 2 followed by a croſs	2 +
	by a 3	3
	by a 3 preceded by a Flat	♭ 3
	by a 3 preceded by a Natural	♮ 3
	by a Flat	♭
	by a Natural	♮
The fifth,	by a 3	3
	by a 3 preceded by a Sharp	※ 3
	by a Sharp	※
The ſixth,	by a 4	4
The ſeventh,	by a 4 followed by a Sharp	4 ※
	by a 4 followed by a croſs	4 +
	by a barred 4	4̸
	by a barred 5	5̸
The eighth,	by a 5	5
The ninth,	by a 5 followed by a Sharp	5 ※
	by a 5 followed by a croſs	5 +
	by a 6	6
	by a 6 preceded by a Flat	♭ 6
The tenth,	by a 6	6
	by a 6 preceded by a Sharp	※ 6
	by a 6 preceded by a croſs	+ 6
	by a barred 7	7̸
	by a 6 followed by a Sharp	6 ※
The eleventh,	by a 6 followed by a croſs	6 +
	by a 7	7
	by a 7 preceded by a Flat	♭ 7
The twelfth,	by a 7 followed by a Sharp	7 ※
	by a 7 followed by a croſs	7 +
The thirteenth,	by an 8	8

Diſ. What a foreſt of ſigns! When ſhall I be maſter of them all?

Ma. I expoſe the difficulties; time and practice will get the better of them: and conſider, without knowing theſe things, you can never know any thing to the purpoſe.

All

All the ſounds which make ſuperfluous intervals, with the Tonick, are followed by a Sharp or a Croſs; by a Sharp, if they are at the ſame time Sharp Notes, as in the Chromatick Octave of C, the ſuperfluous fifth G Sharp; by a Croſs, if they are Natural Notes, as the ſuperfluous ſeventh B, in the ſame Octave.

Diſ. Why ſo many ſigns for thirteen Sounds? Would not thirteen have been enough?

Ma. No. The number, which in reality might be diminiſhed, is the neceſſary conſequence of the double employment of the ſame ſound. In the Chromatick Octave of C, the ſound which is above the fourth may be either F Sharp or G Flat.

Diſ. And what ſignifies that? It is ſtill the ſame key of my Harpſichord, and has the ſame ſound.

Ma. It ſignifies ſo much, that, according to the name given it, it belongs to ſuch or ſuch a Modulation, and derives from ſuch or ſuch a Harmony; the Chord it agrees with will be different; it will conduct to certain routes; and it is by that name I can diſtinguiſh the true compoſer, or the man of art, from the pretender. But aſk me rather, what ſignifies my telling you all theſe things.

Diſ. Why ſo?

Ma. Becauſe you are not yet in a ſtate to underſtand them. Have you comprehended one word of what I have been ſaying to you? No; it was uſeleſs for me to anſwer your queſtion; then let us return to the reaſon of the other ſigns. The fourth ſound of the Chromatick Octave has ſeven.

Diſ. Stop there out of pity: my poor head is going to be loſt: I will content myſelf for the preſent with working on the thirteen Chromatick Sounds, unleſs you will be ſo civil to teach me to finger with the left hand.

Ma. If I have that complaiſance, I ſhall expect another in my turn.

Diſ. Any, any.

Ma. It is that you will run over with me the Octave of A.

Diſ. This moment.

Ma. Obſerve, that the notes (17) of the Minor Modulation in A are all Natural, as well as thoſe of the Major Modulation of C. That this quality, common to theſe two Modulations, has gained them the name of Relatives. That the Minor Modulation in A is a Tone and a half, or a Minor third, lower than its Major Relative C. That you have practiſed in A but the Minor Modulation, and that note has, as well as others, its Major Modulation alſo.

Diſ. I conceive; and it is that laſt Modulation in A that you deſire of me; it is eaſy to ſatisfy you. In Major of C, two Tones, a Semi-tone, a Tone; then the Major of A; A, B, C Sharp, D, E. In Major of C, from the fifth to the Octave, two Tones and one Semi-tone; then in Major of A, F Sharp, G Sharp, A. And in going up, A, B, C Sharp; D, E, F Sharp; G Sharp, A. In coming down, A, G Sharp; F Sharp; E, D, C Sharp, B, A.

Ma. And does that ſhew you nothing?

Diſ. Stay—yes—that ſhews me, that the Major Modulation has three Sharps more than the Minor Modulation; which is evident, ſince the third, the ſixth, and the ſeventh, are a Semi-tone higher in Major than Minor.

Ma. That's the thing; and if the Major Modulation has one Flat, the Minor of the ſame note will have four. Let me hear the Major Modulation of G.

Diſ. G, A, B, C, D, E, F Sharp, G, going up. G, F Sharp, E, D, C, B, A, G, coming down. I like this Modulation; there is but one Sharp, one black key.

Ma. And in Minor, this Modulation that pleaſes you ſo much, how many Sharps and how many Flats will it have?

Diſ. Stay, I muſt argue here.—Every Minor Modulation has three Flats more than the Major Modulation of the ſame name—Theſe three Flats fall upon the third, the ſixth, and the ſeventh—we are talking of G. The third B will be flat; the ſixth E will be Flat; the ſeventh F will be Flat; but in Major that F is Sharp, but the Flat deſtroys the Sharp; then that F becomes Natural; then in Minor of G, two Flats.

Ma. Great logician!

Diſ. No laughing; I aſſure you theſe combinations have their difficulties; ſeven Natural Notes, ſeven Sharp Notes, ſeven Flat Notes, and two Moods.

Ma. And the Minor Modulation, relative to the Major Modulation of G, what is it?

Diſ. I know that the Minor is a Minor third lower than the Major; then the Minor Modulation, relative to the Major of G, is that of E, which will have but one Sharp, no more than the Major of G. Upon my word, I begin to take courage.

Ma. Yes, till you meet with another difficulty.

Diſ. I know already. Two relative Modulations Natural; two relative Modulations with one Sharp; I can run through the Octave of C diatonically, according to the two moods. I am ſublime in the Octaves of A, G, and B; I am maſter of the Major Modulation; what I execute in ſome Octaves, I can execute in all. I do not talk of the Chromatick of C; for you may think of me what you pleaſe; but I ſhall always hold in abhorrence a gender rendered crabbed by names and ſigns. In what Octave will you have me purſue my Diatonick excurſions at preſent?

Ma. This is a fine ardour; I muſt profit of it while it laſts.

Diſ. While it laſts! You are an uncivil man. Come once more the Minor Modulation of A—going up, as I ſaid before—A, B, C, D, E, F, G Sharp, (no, no, I beg pardon, G ſimply, becauſe all the notes in Major of C, and Minor of A, are Natural); and in coming down—A, G, F, E, D, C, B, A—but pray is this progreſſion of the Minor entirely according to the rule of the Diatonick gender? Inſtead of going by Tones and Semi-tones, to leap to the Senſible by a Tone and a half, is not that ſingular? Tell me the reaſon of it.

Ma.

Ma. The beſt I know is, that the organ accommodates itſelf to it, and that there is ſome certain phyſical principle of that facility, which may one time or other be diſcovered. Do you think it more ſecret, than that of the natural intonation of the fifth, the third, and the Octave.

Diſ. You have already told me ſomewhat of that quality in the voice, but it has ſlipped my memory—a word or two juſt to refreſh it.

Ma. All ſonorous bodies, beſides their proper ſound, produce at the ſame inſtant they are ſtruck, in immediate ſucceſſion, two other ſounds acuter than that; the one at the fifth above its Octave; the other at the Major third, above its double Octave.

Diſ. Which ſounds are called its harmonies?

Ma. The firſt makes a twelfth, and the other a ſeventeenth, with the ſonorous body, or its original ſound.

Diſ. What! when I touch the ſecond C of my Harpſichord, the fourth G, and the fourth E———

Ma. Are ſounded at the ſame time by the ſame ſtring, one after another; and by drawing theſe two Sounds nearer their principal or generator, the original ſound of the ſonorous body; that is, by ſtriking them below, you will have the fifth and third, two Sounds which are determined by the Tonick, and pre-occupy our ears almoſt in the moment of their coming forth. The ſame C gives us alſo its fifth below; and that fifth taken above, and brought towards its generator, is the fourth F. Thus, this ſucceſſion of Sounds, which Nature has aſſociated with the reſonance of ſonorous bodies, and which accompanies it at more or leſs diſtance———

Diſ. The moſt familiar to the ear, and the eaſieſt for the voice, are the Octave C C, the fifth C G, the third C E, and the fourth C F.

Ma. No doubt of it; and from thence it follows, that all the Natural Notes, C, D, E, F, G, A, except B, produce for their fifths, Natural Notes alſo.

Diſ. Provided that this be as true as it is eaſy to underſtand, the fifth of B is F Sharp.

Ma. That all the Natural Notes, except F, have alſo Natural Notes for their fourths.

Diſ. In effect the fourth of F is B Flat.

Ma. That the fifth of F Sharp is C Sharp.
The fifth of C Sharp — G Sharp.
The fifth of G Sharp — D Sharp.
The fifth of D Sharp — A Sharp.
The fifth of A Sharp — E Sharp.
The fifth of E Sharp — B Sharp.
The fifth of B Sharp — F double Sharp.

In fine that C Sharp ſuppoſes F to be Sharp in all Modulations.

Diſ.

Dis. And that G Sharp ſuppoſes F and C Sharp.
D Sharp — F, C, and G Sharp.
A Sharp — F, C, G, and D Sharp.
E Sharp — F, C, G, D, and A Sharp.
And B Sharp — F, C, G, D, A, and E Sharp, and ſo on.

Ma. If then there is but one Sharp in a Modulation, it muſt be on the F.
If two — on the F and C.
If three — on the F, C, and G.
If four — on the F, C, G, and D.
If five — on the F, C, G, D, and A.

Dis. And if there be ſix, they will be on the F, C, G, D, A, and E, and ſo on; and the ſame argument holds good for the Flats; the Sharps ingender, going up, by fifths; and the Flats, in going up, by fourths.

Ma. And how ſo?

Dis. How ſo!——A moment's patience. F has for fourth going up, or for fifth coming down, B Flat.
That B Flat for fourth — E Flat.
That E Flat for fourth — A Flat.
That A Flat for fourth — D Flat.
That D Flat —— G Flat.
That G Flat —— C Flat, &c.

Then in all Modulations the E Flat, ſuppoſes the B Flat.
The A Flat, the B and E Flat.
The D Flat, the B, E, and A Flat.
The G Flat, the B, E, A, and D Flat.
The C Flat, the B, E, A, D, and G Flat.
The F Flat, the B, E, A, D, G, and C Flat, &c.

Then all the notes of the Octave are Flat in C Flat.

And if there be but one Flat in a Modulation, it muſt be B.
If two — B and E.
If three — B, E, and A.
If four — B, E, A, and D.
If five — B, E, A, D, and G.
If ſix — B, E, A, D, G, and C.
If ſeven — B, E, A, D, G, C, and F.

Which brings me back to the firſt concluſion, that I had drawn from the Octave or Gamut of F.

Ma. Bravo! Braviſſimo!

Dis.

Dif. You praiſe me for very little; for what have I done in all this? Nothing more than repeat word for word upon the Flats what you ſaid upon the Sharps.

Ma. Here then is the order of Natural Notes, — C, D, E, F, G, A, B.

The neceſſary order of the Sharps according to me, F, C, G, D, A, E, B.

The neceſſary order of Flats according to you — B, E, A, D, G, C, F.

From whence you may obſerve, that the order of Sharps is no other than the order of Flats reverſed; and that the laſt Sharp is the firſt Flat, and the firſt Sharp the laſt Flat—What are you conſidering about?—You do not liſten to me.

Dif. I am calculating—Seven Natural Notes—ſeven Sharp Notes—and ſeven Flat Notes—juſt one and twenty Notes in all; but the Chromatick Octave has but thirteen in comprehending all the Notes, even the two Uniſons.—How do you reconcile that?

Ma. You have forgot then that the D Sharp and E Flat———

Dif. I am a blockhead—but I think we have ſaid a great deal, and practiſed very little.—What is the Major Modulation of ſeven Flats?

Ma. How many Notes are there in your Gamut?

Dif. Seven.

Ma. Are not all the Notes in Major of C Natural?

Dif. Always a blockhead, always a blockhead—it is Major of C Flat.—Let us ſee how I can get through it—Its modulation is Commode—no combination of Intervals—all is Flat, C Flat, D Flat, E Flat, F Flat. But is it not the ſame with the Major Modulation of B?—Directly.—But in Major of B there are five Sharps. Would it not be eaſier for me to play with Five Sharps than ſeven Flats?

Ma. Look for the Major Modulation in C Sharp, if you pleaſe.

Dif. Wonderful difficulty! All Natural Notes in C, all Sharp Notes in C Sharp.

Ma. Well, becauſe you diſdain things that are eaſy, tell me the Major Modulation in D Flat?

Dif. Two Tones, a Semi-tone, a Tone—D Flat, E Flat, F, G Flat, A Flat.—Here again, they are the ſame Keys that compoſe the Major of C Sharp.

Ma. And thus you ſhake hands once more with your old friends the Flats; for there are ſeven Sharps in Major of C Sharp, and there are but five Flats in Major of D Flat.

Dif. You jeſt with my ignorance

Ma. We amuſe one another; and by theſe little ſallies of gaiety, cover the dryneſs of the ſubject. But ſince you are out of temper with ſo many Flats and Sharps, ſhould not I oblige you by ſending them a packing? In the neceſſary ſucceſſion of Sharps F, C, G, D, A, E, B, do not you ſee that the laſt is always a Senſible Note in Major?

Dif. Why, I cannot ſay I do.

Ma. What is the Interval from the Senſible to the Octave.

Dis. A Semi-tone.

Ma. Then in G, we have F Sharp; in D, C Sharp.

Dis. I have it;—in G it is the F is Sharp, and that only; but in D, the C and the F too; in A, the G is Sharp, and the F, and the C. This is an excellent property in the Sharps; why did you not make me acquainted with it before? It would have saved me a great deal of pain.

Ma. And have prevented your acquiring a great deal of knowledge. You have learned many things which you would now be ignorant of, by my leaving you to find it out as you have done.

Dis. Lord help me, I know nothing; and my month will be gone without my playing a tune.

Ma. It is your own fault—you ask me so many questions, and make me introduce so many impertinencies! In a word, you are continually going out of the way; yet, instead of rambling where you would, we are arrived where we are.

Dis. In spite of your dislike to questions, I must ask you one. Tell me, is the last Sharp the Sensible in the Minor Modulation likewise?

Ma. No; do not you see that in Minor of E, F Sharp, the first of the Sharps, is the second of that Octave.

Dis. It is, perhaps, the last Flat.

Ma. Why so?

Dis. Why, because the Flats go in reverse to the Sharps.

Ma. Never trust in these analogies, nor, in general, to any analogies. Which is the seventh Flat in the succession of Flats?

Dis. F Flat.

Ma. Which is the Modulation of seven Flats?

Dis. C Flat.

Ma. Then the last Flat is the fourth of the Gamut.

Dis. But in Minor of G; I know that there are two Flats, the last of which E is not the fourth of G; then your rule is not general.

Ma. You speak of Minor, and I of Major; and that E, what is it in the Gamut of G?

Dis. The sixth.

Ma. Conclude then, that the last Flat is fourth in Major and sixth in Minor, and not the Sensible Note. Tell me, if you please, which is the Major Modulation of one Flat?

Dis. When there is but one Flat, that Flat is B, that B is the fourth of the Gamut; then the Modulation is the Major of F.

Ma. You see———

Dis.

Dis. I will see, at present, if all your principles agree; a sole Flat B; Modulation in Major of F—but the Minor Modulation has three Flats more than the Major; you have told me so. Then the Minor of F, four Flats, B, E, A, D; but the last is the sixth in Minor; you have just told me so; and accordingly D is the sixth of F. Go on, Sir.

Ma. You see that the Major Modulation of C has all its Notes Natural; that the Major Modulation of its fifth G has one Sharp Note; and the Major Modulation of its fourth F has one Flat. Conclude.

Dis. I conclude to play either in C, because I am pleased with what is Natural, or in F, because I love the Flats.

Ma. And I; that, in general, if pou pass from the Modulation of a Sound to the Modulation of its fifth, you will have a Sharp the more; and if to the Modulation of its fourth, a Flat the more.

Dis. Just as you please; for my part, I see nothing—I mistake, I mistake—I see that your conclusion is just. I know that in Major of A there are three Sharps; and that in the Major of E, which is the fifth of A, there are four; then in Major of B, fifth of E, there will be five; in Major of F Sharp, fifth of B, there will be six; in Major of C Sharp, fifth of F Sharp, there will be seven; that is plain; and another thing not less so is, that the B Sharp will be the Sensible Note, in the same manner as in the Major Modulation of six Sharps, or F Sharp, E Sharp will be the Sensible Note.

Ma. And the Major Modulation of six Flats.

Dis. Succession of Flats, B, E, A, D, G, C; the last C is fourth; then the Major Modulation of six Flats is G, and G Flat. I am in a wood.

Ma. What do you say?

Dis. That the F Sharp may be taken for G Flat, or G Flat for F Sharp; but that there are six Sharps on one side, and six Flats on the other.

Ma. I take that Tonick for F Sharp, when I am led to it by Sharps; for G Flat, when I go there by Flats; and you will see it as well as me presently. Now, listen.

Dis. I will if I can.

Ma. The Major Modulation of F Sharp has six Sharps; the Major Modulation, G Flat, has six Flats; six and six are twelve. The Major Modulation of C Sharp has seven Sharps; and the Major Modulation of D Flat, five Flats; seven and five are twelve. The Minor Modulation of G Sharp has five Sharps; the Minor Modulation of A Flat, seven Flats; seven and five are twelve. The number twelve then is always the sum of Sharps and Flats in the two Modulations, Major and Minor, which have, both the one and the other, the same individual Note for Tonick, only that Note has different names.

Dis. I am very well content with the number twelve; but I am so confounded, and cast down with Sharps and Flats, that I have not strength to go over a Gamut, nor even to ask you for an air.

Ma.

Ma. And yet, I have ſpoke to you of no more than ſeven Sharps and ſeven Flats:

Diſ. Why, are there any more?

Ma. Yes; the F, the C, and the G, often become double Sharp: and the B, E, and A, double Flat.

Diſ. And you hope to engage me in theſe double Sharps and Flats now?

Ma. No, that ſhall be for another time. But there is a pretty property in number ſeven, analogous to that of number twelve.

Diſ. Ay, ay, with all my heart.

Ma. That of number twelve is relative to two Major Modulations, or two Minor Modulations, taken in the ſame Octave——

Diſ. I am not liſtening to you.

Ma. That of number ſeven is relative to two Major or two Minor Modulations, taken in two Octaves, diſtant one from the other a Semi-tone.

Diſ. I am deaf to all.

Ma. The number of Sharps and Flats in theſe two Modulations are always the ſame, and always ſeven.

Diſ. Seven?

Ma. Yes, ſeven; remember it.

Diſ. In ſpite of my laſſitude you draw me on. In Major of F, one Flat; in Major of F Sharp, ſix Sharps; ſix and one are ſeven. In Major of G, one Sharp; in Major of G Flat, ſix Flats; ſix and one are ſeven. In Major of A Flat, four Flats; in Major of A, three Sharps; four and three are ſeven. In Major of E Flat, three Flats; in Major of E, four Sharps; three and four are ſeven. In Major of B Flat, two Flats; in Major of B, five Sharps; two and five are ſeven. Always ſeven—— No, not ſo neither; for in Major of G, one Sharp; for in Major of C Sharp, eight Sharps, becauſe of F double Sharp; eight and one make nine.

Ma. Yes, nine Sharps. But I have told you, that you muſt take the number of Sharps, or of Flats, of the two Modulations. If one gives Sharps, then muſt not, according to my rule, the other give Flats? Your example leaves it then in full force.

Diſ. True, my dear friend—But my head is gone a wool gathering. Let us talk of any thing, of the news, of the weather—What do they ſay of the King of Pruſſia? —Hey day! What noiſe is that?

Ma. Nothing, it is only one of the ſtrings of your inſtrument that has ſnapped; the atmoſphere has that effect; ſometimes it lightens the cords; ſometimes relaxes them.

Diſ. And the conſequence?

Ma. The conſequence is, that the cords yield to that tenſion, and render an acuter ſound, or reſiſt, and break; in dry and cold weather, they ſtretch, and render an acuter ſound; in hot, moiſt, or rainy weather, on the contrary, they relax, and render a deeper ſound.

Diſ.

Dis. And this tension, this relaxation, does it equally affect all the cords at the same time?

Ma. No, to be sure.

Dis. Then my instrument can never be exactly in tune, since the cords are subject to the laws of an atmosphere which is always changing

Ma. Not rigorously speaking. There are instruments which keep in tune well; there are others which easily go out of it: in all, the old cords are less subject to tension and relaxation than the new.

Dis. What a multitude of cords, gross, fine, long, short! There are, I do not know how many to say the truth, and I know still less the reason of their effects.

Ma. It is very simple however. If we strike a tightened cord, it yields a sound; the thicker and longer it is, the lower or deeper is the sound: and, *vice versa*, the shorter and finer it is, the higher or shriller is the sound.

Dis. But is it not enough to make it sound high or low? Must it also resound to a certain interval low or high of another cord, and how obtain that interval?

Ma. Art and the ear have resolved the problem. Have you a tightened cord which yields the sound C? for example, cut that cord in two, and the half will yield C again, but it will be the acute Octave of the first.

Take the two thirds of the same cord entire; these two thirds will yield the acute fifth.

Take the four fifths, and these four fifths will render you the Major third.

Then, from divisions to divisions, you may form all the sounds of the Octave by a Monacord, or one sole long string distended between two fixed bridges, under which you may pass at your pleasure another moveable bridge. (12)

Dis. And that is the principle of construction of all the musical instruments known? I should not be sorry to invent another.

Ma. And to what purpose? There are already so many and so perfect.

Dis. I should be glad to know the compass of them all, as well as that of my Harpsichord.

Ma. You think then that you are perfectly acquainted with your Harpsichord?

Dis. I think so.

Ma. How many cords has it?

Dis. There are sixty one notes; sixty-one keys; then sixty-one cords.

Ma. And so you draw consequences But know, my good sir, that your Harpsichord has one hundred and eighty-three cords, from which you obtain but sixty-one sounds; and from the violin, which has but four cords, can be drawn near fifty Chromatick Sounds. Raise the board that covers your jacks and see.

Dis. The Harpsichord is a more complicated machine than I imagined it. Music must have been discovered a prodigious time before the invention of this instrument.

H *Ma.*

Ma. Assuredly. The first instruments were simple and of small compass. Among the Greeks, the Lyre of Mercury had but four cords, rendering those sounds of the Octave which correspond to B, E, A, E. The Octave of the Chinese is two sounds richer—but, by your looks, I see you have something to say to me; what is it?

Dis. I would say to you, that I find you can draw erroneous consequences as well as others, and because the antient Greeks had but four cords to their Lyre, B, E, A, E, therefore they could draw from it but four sounds.

Ma. It was certainly so; their Gamut was not yet formed. (13)

Dis. I tremble!

Ma. Wherefore?

Dis. At the multitude of questions I have to ask you; but I will not interrupt you now. Which are the six cords of the Chinese?

Ma. They answer to our six sounds, B, E, A, D, G, B.

The Greeks continued to perfect their Octave, and had an Epticord, or instrument of seven strings, the sounds of which corresponded to the notes of our Gamut, B, E, A, D, G, C, B; then an Octocord, which yielded our notes, B, E, A, D, G, C, F, C. At length the celebrated, the grand, the famous Pythagoras, composed his system, which comprized the following sounds of our Gamut, B, E, A, D, G, C, F, B Flat, B.

The cords of the Lyre of Mercury were in this order; E, A, B, E.

Of the Epticord in this; E, G, A. B, C, D, E.

Of the Octocord in this; E, F, G, A, B, C, D, E.

The cords of the system of Pythagoras in this; A, B, C, D, E, F, G, A, B Flat; B, C, D, E, F, G, A.

The cords of the Chinese instrument are in this order; E, G, A, B, D, E. (14)

Dis. Why did the Greeks leave to Pythagoras the honour of introducing the Octave of B Flat? The art and the ear, methinks, should have inspired them with it; the art which went by fifths, as well ascending as descending. The false fifth B F, or the triton F B, of the Octocord determine me; and their ears, struck by these harmonies of sonorous bodies, ought to have gone naturally to B Flat.

Ma. You are in the right; but I do not know enough of the matter to explain that singularity.

Dis. And when did they find the other Flats, that compleat the Chromatick Octave; E Flat, A Flat, D Flat, G Flat?

Ma. I cannot tell. A very learned writer pretends (15) that their discovery is of a very antient date, and that the great system of Pythagoras, and that of the Chinese, of which the cords are Flats, forming together the Chromatick Octave compleat; there is a great likelihood that that Octave pre-existed among some other people, which the Greeks and Chinese robbed of it. Be it as it will, we see at once the

the degrees of theſe different Gamuts, multiplying by fifths, B, E, A, D, G, C, F, B Flat, E ♭, A ♭, D ♭, G ♭.

Diſ. Which would incline one to think, that in effect, the firſt people have been led by the moſt ſenſible of the harmonies of ſonorous bodies to proceed in that manner.

Ma. It may be ſo.

Diſ. Pythagoras among the Greeks, or ſome other among the Egyptians or elſewhere, by the aſſiſtance of a great Monacord, may have felt with the ear, as it were, till it touched a ſound at the fifth of the entire cord; then comparing the length that reſounded that fifth, with the length of the whole cord, they may have ſeen, as you juſt now ſaid, that one made two thirds of the other; they might have done upon theſe two thirds what they had done upon the entire cord, and might have had the fifth from theſe two thirds, and ſo on. Taking then the whole cord for F, and dividing it by two thirds, and by thirds of two thirds, they might have found

F, C, G D, A, E, B, F Sharp, C ※, G ※, D ※, A ※, E ※, B ※, F ※※.

Ma. And by continuing a long ſuite of ſounds, which roſe near one another, there might ſucceed, by imperceptible degrees, an Enharmonick Gender, which has at leaſt exiſted formerly in theory. Had you read the Hiſtory of Muſic, you could not have delivered yourſelf better; you wanted to perceive but one thing.

Diſ. What was that?

Ma. It will bring us far.

Diſ. No matter, I love erudition, and my head is freſh for what you pleaſe but Flats and Sharps.

Ma. What proportion with the cord entire does that part of it hold which gives the Major third?

Diſ. Four fifths, I believe.

Ma. How would you do to have the Octave of a Sound?

Diſ. The Octave below, or the Octave above? For the latter, I would cut the cord in half; for the former, I would make it as long again.

Ma. Very well. Let the entire cord be C, the four fifths of that cord would reſound E; the two fifths again E; its fifth alſo E; its tenth alſo E; its twentieth alſo E; its fortieth alſo E; and its eightieth alſo E. Have you comprehended?

Diſ. Perfectly: and all theſe Es ſhould be to the acute Octaves of the others.

Ma. Shall I aſk you another queſtion?

Diſ. Yes, whether I can anſwer it or not.

Ma. What muſt the portion of a cord be, C, for example, that would ſound its fifth G?

Diſ. Two thirds.

Ma. And what ſound would the moiety of theſe two thirds yield, or the third?

Diſ.

Diſ. G; and the third of that third, D; and the third of that ninth, or the twenty-ſeventh, A; and the third of that twenty-ſeventh, or the forty-firſt, E; and the third of that forty-firſt———

Ma. Hold there—Is there nothing in all that that ſeems odd to you?

Diſ. What ſhould there be?

Ma. In proceeding by the proportion of the cord entire to its Major third.

Diſ. I ſee; yes, yes; its eightieth would ſound E, and by proceeding by the proportion of the ſame cord entire to its fifth, I have found that the Sound E would be the product of its eighty-firſt. Well, and do you know what I conclude from hence?

Ma. That, in your opinion, one of the two rules muſt be falſe.

Diſ. Which, perhaps, is not the caſe.

Ma. No; we value the E, or Major third of C, at four fifths, in conformity perhaps to the reſonance of ſonorous bodies; and the ſame E fifth of A, in conforming to the diviſion of the cords.

Diſ. There are then two laws contradictory.

Ma. Not at all; but there is a law drawn from the reſonance of ſonorous bodies, and another law built on the diviſion of vibrating cords.

Diſ. And is not a vibrating cord, a ſonorous body?

Ma. Agreed: but two different experiments have given two different conſequences that reſult from them; ſo that it has been neceſſary to temper the inſtruments that have fixed keys, ſuch as the Harpſichord, by enforcing or weakening certain ſounds, in ſuch a manner, as that E, which makes the fifth of A, ſhould alſo make the Major third of C.

Diſ. How! Are then all the Sounds of my Harpſichord falſe?

Ma. Almoſt.

Diſ. The villainous inſtrument! Away with it, and give me the Fiddle, where we move the fingers along the cords, and form intervals to the ear as juſt as we pleaſe. Come, I have a mind to ſing.

Ma. I conſent, if you like it. The voice is, without doubt, the moſt beautiful of all inſtruments, and vocal muſic the moſt beautiful of all muſic. The moſt perfect inſtrumental muſic is but an inarticulate imitation of the animal cry. I adviſe you to ſing; but have you a voice?

Diſ. Have I! Has not every one?

Ma. And what is yours?

Diſ. Mine! Why, a voice.

Ma. Ay, but Baſs, Tenor, Counter-tenor, firſt or ſecond Treble?

Diſ. Of all that rigmirol I know nothing.

Ma. Well, the firſt time I come here again we will ſhut the Harpſichord, and try if we can find what voice you have.

Diſ.

Dis. But in the mean time I will have an air.

Ma. I will ſend you one this evening.—Adieu.

End of the Second Dialogue and Second Leſſon.

LESSON III.

DIALOGUE III.

Maſter. Diſciple.

Maſter.

WELL, how did you like the air I ſent you? It is a minuet of *Filtz*; it is charming and eaſy; and you ought to play it raviſhingly.—You are ſilent—Come, play it.—What is the matter?—Is there any thing that diſpleaſes you?

Diſ. Yes, very much.

Ma. May I venture to aſk what?

Diſ. Why, I turn the paper every way, and I can ſee nothing but horizontal lines, croſſed by little perpendicular bars, and ſprinkled all over with round ſpots with tails, with a quantity of other ſigns and figures, of which you ought to have explained to me the meaning.

Ma. What, you do not know how to read muſic?

Diſ. No.

Ma. And why did not you ſay ſo?

Diſ. Becauſe you did not aſk me; and I thought you would perceive it yourſelf.

Ma. I might have taught you the whole of theoretical and practical harmony without ever ſuſpecting ſuch a thing; however, in order to follow the common route, inſtead of tormenting you with Sharps, Flats, and Gamuts, I ſhould have begun with making you learn the letters, and teaching you to ſpell; for muſic is a language, and the characters with which you ſay my paper is blotted, are the letters, are writing, in fine; and an air is a ſort of diſcourſe.

Diſ. Neither be angry with yourſelf nor me; all that you have hitherto taught me has been the object of common-ſenſe, and could be learned without any knowledge

of practical muſic, and without giving you the leaſt ſuſpicion of my ignorance. Well, what is learnt is to learn no more, and we muſt have come to it one time or other; ſo that your time and trouble have not been thrown away: beſides, though I ſhould have ſome pleaſure to read muſic, I greatly prefer the theory of the art to the execution.

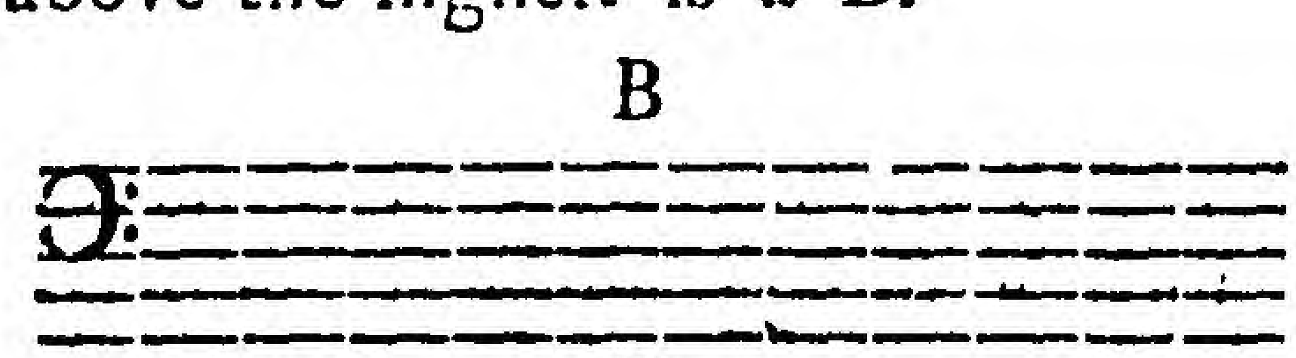
Ma. I ſhall not demand, if you perſiſt in your diſdain of the Harpſichord. What I have to ſay to you this morning will ſerve you equally for the voice, if you have one, and for all ſorts of inſtruments.

Diſ. If I have one! Why, did not you tell me, when I ſung you the firſt meaſures of *Schobert's* Sonata, that my voice was juſt? And to have a juſt voice, I ſuppoſe I muſt have a voice?

Ma. Experience has proved, that the ordinary and free extent of the voice does not go above an Octave and three Notes; and this probably determined the firſt inſtitutors of the art to confine themſelves to five horizontal lines, which ſuffice to write the eleven Notes of the voice; that is to ſay, five upon the lines, four in the intervals, one above the higheſt, and one below the loweſt; they have diſtinguiſhed theſe ſeven ſorts of voices, from the graveſt to the moſt acute; and they have employed ſigns, which are called Cleffs, which can change at diſcretion the name and the gravity of the Note upon each line.

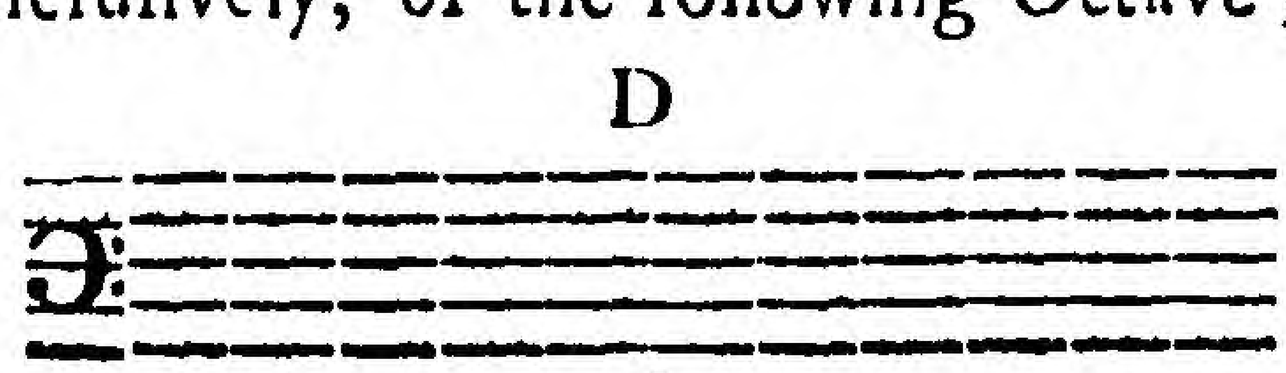
Diſ. I am not aſhamed of my ignorance in this matter; we muſt be ignorant before we are knowing. To be ignorant, to learn, and to know, is the condition of all ages.

Ma. The voices may be properly divided into ſeven different ſorts. The voice which is the deepeſt of all is called *Baſs*, and its extent is from the ſecond F of your Harpſichord to the B, incluſively, of the following Octave; and it is that which is deſigned by the mark you ſee upon the fourth line, which is called the Cleff of F upon the fourth line, or Baſs Cleff; all the Notes placed upon the line of that Cleff are called F; and of conſequence, the Note wrote below the loweſt line is an F, and the Note wrote above the higheſt is a B.



Baſs.

The ſecond voice is called *Baſs-tenor*, and its extent is from the ſecond A of your Harpſichord to the D, incluſively, of the following Octave; and it is written thus:



Baſs tenor.

Diſ.

Diſ. The ſame Cleff of F is lowered from the fourth line to the third; and all the Notes placed upon that line, I ſuppoſe, are called F in aſcending; from thence F, G, A, B, C, D; and in deſcending from the ſame line, F, E, D, C, B, A.

Ma. The third voice is called *Tenor*, and its extent is from the ſecond C of your Harpſichord to the F of the following Octave:

F



Tenor.

C

Diſ. Stay, let me write this myſelf. C below the firſt line; and in going from thence, C, D, E, F; and of conſequence, the Cleff of F placed on the ſecond line, and brought down from the third which it occupied.

Ma. You could not imagine otherwiſe; but things are ordered differently. A new ſign has been invented, which you ſee upon the fourth line; it is called the Cleff of C upon the fourth line, or Tenor Cleff; all the Notes written upon that line are called C, and of conſequence, the Note which is above the laſt of the five lines is an F, and that below the firſt is a C. The fourth voice is called *Counter-tenor*, and its extent is from the ſecond E of your key-board to the fourth A, or the A of the Octave following; and it is written thus:

A



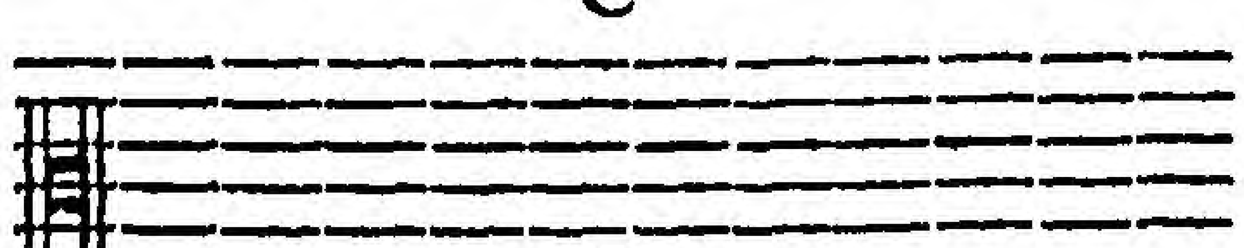
Counter-tenor.

E

Diſ. I ſee: the Cleff of C deſcended from the fourth line upon the third, in the ſame manner as I obſerved juſt now of the Cleff of F; but I perſiſt in my remark; inſtead of this Cleff of C, they might have made uſe of the Cleff of F again upon the firſt line; there would then have been but one Cleff for the four voices; a Cleff which might have been made to paſs ſucceſſively from the fourth line to the third, the ſecond, and the firſt.

Ma. The fifth voice is called *Third Treble*; and its extent is from the third G of your key-board to the C of the Octave following; it is deſigned in this manner:

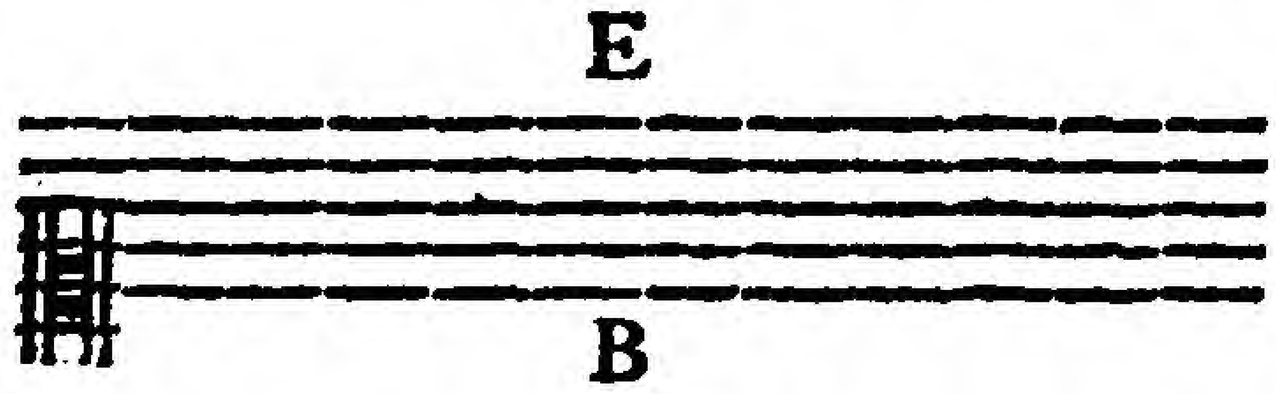
C



Third Treble.

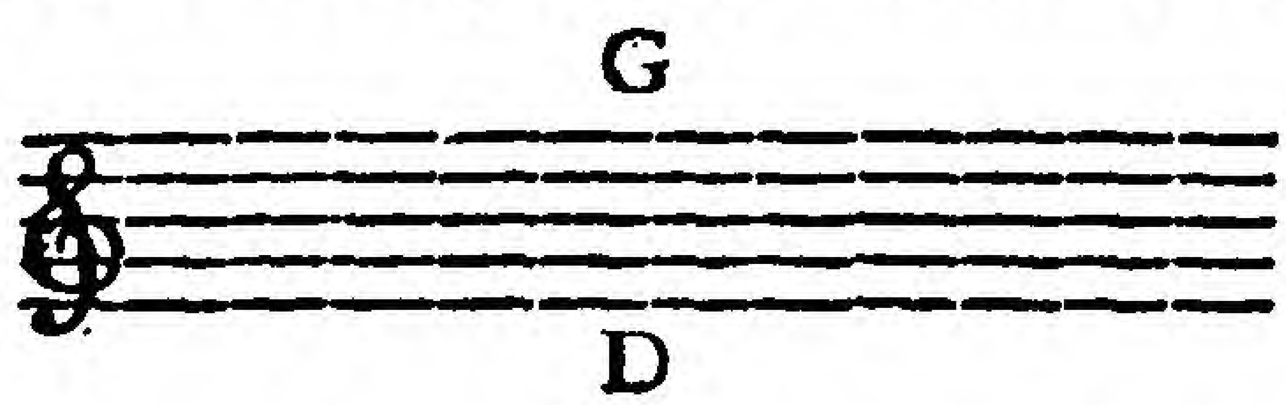
G

The ſixth voice is called *Second Treble*; and its extent is from the third B of your Harpſichord to the E of the Octave above, as you ſee it marked.



Second Treble.

The extent of the ſeventh voice, or the higheſt of all, called by the Italians *Soprano*, is from the third D of your Harpſichord to the G, incluſively, of the following Octave, which you will diſtinguiſh by what follows:



First Treble. (15)

Diſ. And the mark placed upon the ſecond line is called the Cleff of G upon the ſecond line, or treble Cleff, and all the Notes upon that line are ſo many Gs.

Ma. The extent of the ſeven voices then is contained between the ſecond F of your Harpſichord and the fifth G, which form three Octaves and one Note, or two Octaves of C, preceded by four Notes below, and followed by four Notes above.

Diſ. Let us try at preſent then if I have a voice, and what voice it is.

Ma. Do ſo; ſound the loweſt and higheſt Note you can. Try to put yourſelf in Uniſon with the middle C of your Harpſichord—You are very well in Uniſon with a C, but that C is an Octave lower; and it is ſo clear, and ſo full, that I believe you could deſcend to the fourth G.

Diſ. G, G. I believe I can deſcend yet a tone lower. Yes, F, F. I have then a Baſs voice; ſo much the better, it is a manly one.

Ma. It is true you ſound the F, but it is weak and meagre; your G even is a little broken; and I ſhould rather rank your voice among the Baſs-tenors than among the Baſs. Sound the A.

Diſ. A, A.

Ma. It is good; you go to the loweſt Note of the Baſs-tenor; but this does not ſuffice to decide upon your voice. Mount to G—Go to A—that A is ſtill feeble.—Sound the B—you no longer ſing, you ſcream.—You have not then an Octave—to be a Baſs-tenor you ſhould go to D; and you are diſtant from it by a fifth.

Diſ. Well!

Ma. No, ill. You have a voice for ſpeaking, but not for ſinging.

Diſ. Good bye then to vocal muſic. But do you believe that all ſingers have an extent of voice for the eleven Notes?

Ma. I believe that the majority have not eight Notes full and clear; they think they go to two Octaves, but they count dull, feeble, or falſe Notes; they ſing with ſeveral

ſeveral voices; others, rich in the extent of their voices, have the ſounds ſo hard, dry, and diſagreeable, that they rather make a noiſe than ſing.

Diſ. Come then, let us return quickly to our inſtrumental muſic, and bring me acquainted this moment with the Cleff of F upon the third line, that I may kill two birds with one ſtone; know a Cleff which I ſhall have occaſion for, for my inſtrument, and for my voice too, as you approve the low part of it.

Ma. What is the firſt Note of your voice?

Diſ. Say of my bit of a voice. It is the A, and upon the firſt line the B, and upon the five lines in aſcending, B, D, F, A, C; the Notes on the lines aſcend and deſcend by thirds.

Ma. And theſe Notes that occupy the intervals?

Diſ. In the ſame manner; A, C, E, G, B, D.

Ma. Well, you have ſtruck them on your keys, but how? With the right hand, and you ought to have made uſe of the left.

Diſ. That is true; I remember, you corrected me in the ſame fault once before: but now I know the Cleffs, the Notes of the ſeveral lines, and thoſe of the intervals, what ſhould hinder me from playing a little air?

Ma. But the ſounds of an air are not all of an equal duration; this inequality of duration is marked by Notes of different forms and lengths, by Semi-briefs, Minims, Crotchets, Quavers, Semi-quavers, Semi-demi-quavers, &c. An air is not ſung always in a continued and unbroken chant; there are pauſes of one, two, three, four, five bars, or meaſures; Reſts of a Semi-brief, a Minim, a Crotchet, a Quaver, a Semi-quaver; theſe Reſts have their durations and their ſigns; do you know them? The whole duration of an air is divided into equal parts, which are called Meaſures or Bars; and the duration of each Bar is again divided into ſmaller equal parts, which are called Times. Do you know the diverſity of Meaſures and their characters, and the variety of Times proper to each? An air is ſung upon one Gamut or another Gamut; it is in the Modulation of C or the Modulation of D. Do you know the ſigns of each Modulation? Its Modulation is Major or Minor; how will you diſtinguiſh it? It is to be executed with more or leſs rapidity; it has its particular character, its expreſſion; it is ſoft, tender, pathetic, gay. What is it will teach you to know its movement, and all the reſt?

Diſ. And I muſt not only ſwallow, but digeſt all this, before I play an air?

Ma. If you can do otherwiſe, I conſent to it.

Diſ. Patience!

Ma. You know the Cleffs; the firſt ſigns that you ſee after the Cleff, when there are any, indicate the Modulation; they are called Sharps or Flats; the Sharps have this figure ※; the Flats this b; and if the Compoſer will have the Flat or Sharp

Note cease to be either in the course of the air, he tells you so by placing before it this character ♮, which is called a Natural.

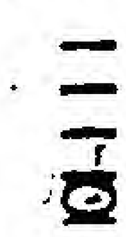
Dis. Thus of the four and twenty Modulations, of which twelve are Major and twelve Minor; if the musician has taken the Major of A, or the Minor of F Sharp, there will be three Sharps after the Cleff; but what will tell me, that it is the Minor of F Sharp, and not the Major of A?

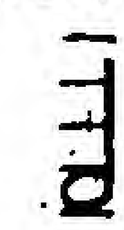
Ma. The first measure of the air, or more surely the last of the Bass.

Dis. Let us come to the measure then, for it is probably the sign that follows that of the Modulation.

Ma. You are right; but you can comprehend it well only by the length of the Notes our ancestors imagined.

Dis. So, now for erudition.

Ma. That no musical sound could last longer than a second, or one pulsation of the pulse; and they designed the longest of their sounds by the following figure, called a Semi-brief — — — 

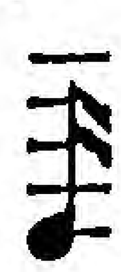
They divided the duration of that sound into two equal parts, of half a pulsation each, which they called a Minim, thus — — 

With time, sounds of a shorter duration became to be divided, and at this day we go to sixty-four sounds and more in a pulsation.

The Note of a quarter of a pulsation, the duration of which is half that of a Minim, as the duration of the Minim is half that of the Semi-brief, is called a Crotchet, and made thus — — 

The half of the Crotchet is called a Quaver, and made thus — 

In fine, as the art advanced, and the throat and the fingers exercised themselves, sounds of a still shorter duration began to be employed, and the Quavers become to be subdivided in two equal parts, which were called Semi-quavers; those again into two equal parts, which were called Semi-demi-quavers; and those Semi-demi-quavers were farther divided once more into two equal parts, called Quadruple-quavers; and it was necessary to have as many different figures as divisions and sub-divisions.

This is the figure of the Semi-quaver — — 

This the Semi-demi-quaver — — 

This the Quadruple-quaver — — 

If

If you compare the Quadruple-quaver to the Semi-brief, or Note of one pulsation, you will see that the latter equals sixty-four of the former; or, in other words, that you must play sixty-four Quadruple-quavers in a second.

However, there is no longer any regard paid to fixed and absolute durations; it is the measure, the movement and character of the air that gives the length of the sounds. (16)

Dis. Ay, ay, taste is the best standard in every thing.

Ma. Formerly they marked the measure and movement by the Notes themselves, written after the Cleff; the number of the time by the number of the Notes; the duration of the measure by the quality of the Note; thus for an air in Common Time, after the Cleff were placed two Semi-briefs, or two Minims, or two Crotchets, and the same for the other measures and their durations; but in the end, arithmetical figures and other characters were substituted in the room of Notes.

Common Time came to be marked by the following sign — C

Or this — — — — ₵

Or this — — — — — Ɔ̸

Or a — — — — 2

Of these the first mark C denotes the slowest sort of Common Time; the second mark ₵ the next slowest sort, a little faster than the former; and the two other marks Ɔ̸ and the figure 2, denote a quick movement; and they all are designed to tell the performer, that the music they are prefixed to contains a Semi-brief in each Bar, or as many other Notes as make it up.

The antients had a like method for the measure in Triple Time; that is to say, they placed after the Cleff, either three Semi-briefs, or three Minims, or three Crotchets; which the moderns have likewise reformed. They design the measure in Triple Time thus, by a — — 3

Or by — $\frac{3}{2}$

Or by — — $\frac{3}{4}$

Or by — $\frac{3}{8}$

Of these, the first marks 3 and $\frac{3}{2}$ denote, that there are three Minims in a Bar,

and

and the ſloweſt ſort of Triple Time; the ſecond mark $\frac{3}{4}$ denotes, that there are three Crotchets in a Bar, and a movement ſomewhat quicker than the former; the third mark $\frac{3}{8}$, which is the quickeſt ſort of Triple Time, denotes, that there are three Quavers in a Bar.

There is a third ſort of time marked thus $\frac{2}{4}$, which is called Retortive Time.

But the moderns have greatly increaſed the ſigns for marking the various ſorts of time.

Thus there are three other ſorts of Common Time, vulgarly called Jigg Time, *viz.* $\frac{12}{8}$, $\frac{6}{8}$ and $\frac{6}{4}$.

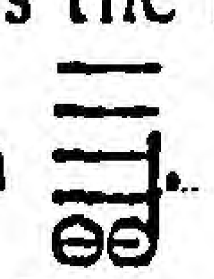
And two other ſorts of Triple Time, *viz.* $\frac{9}{4}$ and $\frac{9}{8}$.

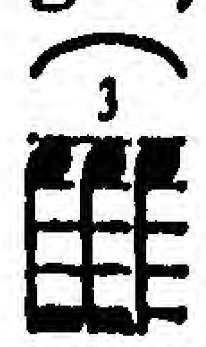
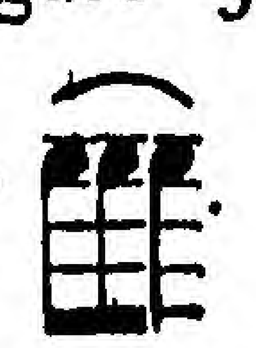
And you will obſerve, that in theſe, as in all other marks with arithmetical figures, the upper figure marks the number of Notes in each Bar, and the lower the value of each Note in relation to a Semi-brief; thus $\frac{2}{4}$ tells you that there are two Crotchets in a Bar, four Crotchets being included in a Semi-brief; $\frac{12}{8}$ that there are twelve Quavers in a Bar; eight Quavers being included in a Semi-brief, and ſo the reſt.

And inſtead of the duration of a meaſure fixed by the pendulum, or a pulſation of a pulſe, we write above or below the firſt ſtave, or five lines, Adagio, Largo, Andante, Andantino, Allegro, Preſto, Preſtiſimo, Giga, Minuetto, &c.

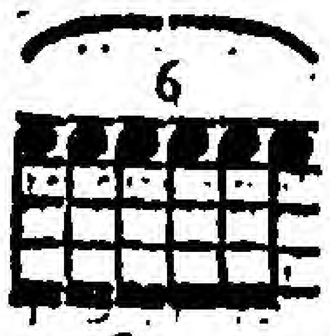
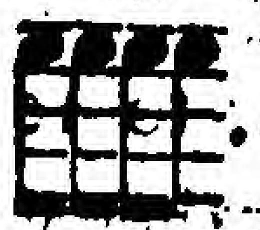
And for the expreſſion, Cantabile, Vivace, Grazioſo, Affetuoſo, &c. &c.

All which takes not away from the liberty of taſte, but only reſtrains it within ſuch limits, as that the experienced muſician may have a notion of the Adagio ſufficiently preciſe not to confound it with the Andante, and of the Andante not to confound it with the Allegro.

But this is not all: points or dots are frequently placed after the Notes, which render them half as long again; thus the length of the dotted Semi brief  is equivalent to a Semi-brief and a Minim .

The duration of the Notes is accelerated by encloſing them under an arch (vulgarly called a Slurr) and writing the figure 3 under the arch in this manner,  or without a figure, in this manner .

The duration of theſe three ſounds is thus reduced to the length of two ſounds of the

the ſame ſort. In the ſame manner the ſix Notes joined together thus  with the figure or without the figure, are to be no longer in executing than four of the ſame ſort of Notes .

The Arch, or Slur, which embraces two Notes, ſometimes directs that we ſhould only ſound the firſt, lengthening it till it takes in the ſound of the ſecond, as you will obſerve in the following meaſures:



If it happens that the air is interrupted in the ſpace of a Bar or Meaſure, whether by taſte, for want of imagination, or by ſome rule of the art, there are ſigns for theſe called Reſts, or Pauſes.

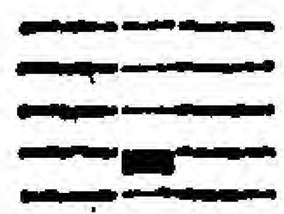
If the duration of the ſilence is a Crotchet, this is the ſign ⌐, and it is called a Crotchet Reſt.

If of a Quaver, it is marked thus ⌐, and is called a Quaver Reſt.

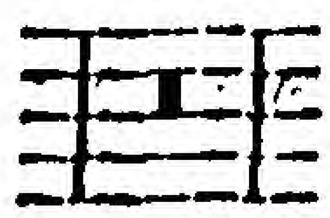
If of a Semi-quaver, thus ⌐, and is called a Semi-quaver Reſt.

A Demi-ſemi-quaver ⌐.

A Quadruple-quaver, thus ⌐.

If its duration is that of a Minim, they write two Reſts; of a Semi-brief, four; of any half Bar whatſoever, it is deſigned thus — 

Of a whole Bar thus — 

Of two Bars, thus — 

Here is the manner of marking the ſilence of three, four, five, ſix, ſeven, eight Meaſures or Bars, which are called Pauſes.



But, enough; you would let me talk all day, if I did not ſtop. And now will you try an air?

Diſ. Why not? Here are a great many things to practice; but they muſt be learned one time or other.

Ma. Well said; your intrepidity ſhews fire, imagination, and, perhaps, genius. Who knows whether I may not now be breaking the egg, to let out a Compoſer that will take the nobleſt flights? How proud it will make me! I ſhall ſay, it was I who firſt taught him to know what was a Minim, a Crotchet, a Quaver, a Reſt; but to write your future ſublime melodies, you muſt know how to read and write a Baſs too; the Counter-tenor, the firſt and ſecond Treble, and other voices.

Diſ. All that is neceſſary, I am willing; and let poſterity profit by my labours. *Handel* and *Pergoleſi* were once in muſical knowledge where I am, and ſetting out from the ſame place with me; why may I not arrive at the ſame point they did? But where were we?

Ma. On the voices. The Baſs-tenor is higher than the Baſs.

Diſ. And even a third. In a word, if I have well underſtood what you ſaid to me about the voices, the Baſs-tenor is a third higher than the Baſs; the Tenor a third higher than the Baſs-tenor; the Counter-tenor a third higher than the Tenor; the third Treble a third higher than the Counter-tenor; the ſecond Treble a third higher than the third; and the firſt a third higher than the ſecond.

Ma. Then the five lines—

Diſ. Let me go on.	Then the five lines of the Baſs are	G, B, D, F, A.
	The five lines of the Baſs-tenor,	B, D, F, A, C.
	The five lines of the Tenor, —	D, F, A, C, E.
	The five lines of the Counter-tenor	F, A, C, E, G.
	The five lines of the third Treble,	A, C, E, G, B.
	The five lines of the ſecond Treble,	C, E, G, B, D.
	The five lines of the firſt Treble,	E, G, B, D, F.

Since I know the Notes placed upon the lines, I conſequently know thoſe that occupy the intervals; and I think I remembered very well the loweſt and higheſt Note of each voice.

Ma. Add, that to play the voice on the Harpſichord more commodiouſly, it will be neceſſary to remember alſo, that the F of the Cleff is always the third F of the key-board; the C of the Cleff is always the third C of the key-board, or that in the middle; and the G of the Cleff always the fourth G of the key-board.

Diſ. Not only that ſhall be remembered, but another thing which I ſee by the inſtrument, that the ſecond line of the Baſs is the firſt of the Baſs-tenor; the ſecond of the Baſs-tenor, the firſt of the Tenor; the ſecond of the Tenor, the firſt of the Counter-tenor; the ſecond of the Counter-tenor, the firſt of the third Treble; the ſecond of the third Treble, the firſt of the ſecond Treble; the ſecond of the ſecond Treble, the firſt of the firſt Treble.

Ma. Conſequently the firſt lines of the ſeven voices, in going from the Baſs, are G, B, D, F, A, C, E.

Diſ.

Dis. And the first five spaces of the seven voices, A, C, E, G, B, D, F. Nor shall I be more embarrassed to name you the lowest Notes of the voice, in going from the second F, the lowest Note of the Bass, and so in Alt, by thirds. They are F, A, C, E, G, B, D; and their highest Notes, B, D, F, A, C, E, G; thus no more difficulty about the lines, the Cleffs, and the extent of the voice; but now to play, for singing is out of case, it seems.

Ma. And to play requires time and application.

Dis. But I do not know how to finger yet.

Ma. Patience! I will write you the method of fingering this instant, beginning with the C, and continuing by fifths.

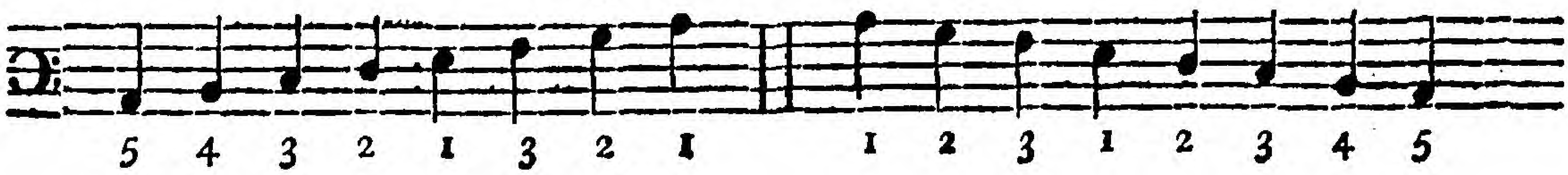
The GAMUT in MAJOR of C.

Fingered for the right hand.



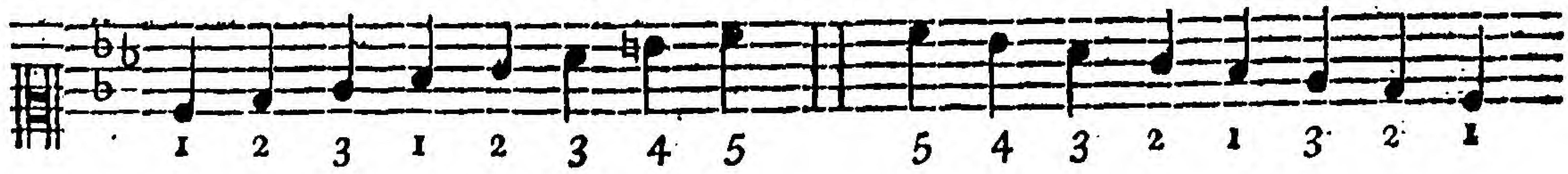
The GAMUT in MAJOR of C.

Fingered for the left hand.



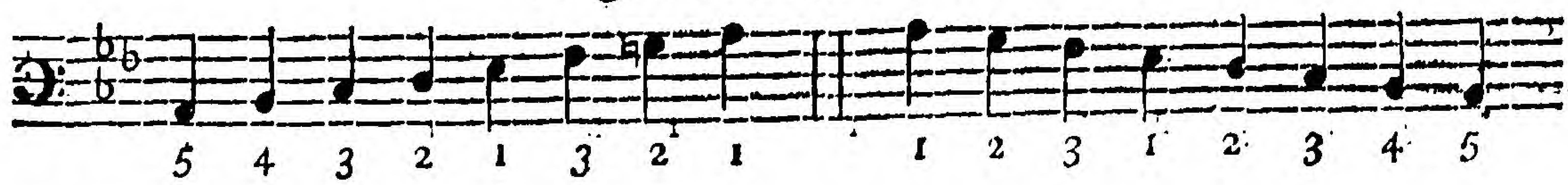
The GAMUT in MINOR of C.

Fingered for the right hand.



The GAMUT in MINOR of C.

Fingered for the left hand.



Look, read, execute.

Dis. For the right hand, Cleff C, upon the first line, Cleff of the second Treble; and the Notes of the five lines, C, E, G, B, D.

For the left hand of F upon the third line, Cleff of the Bass-tenor; and the Notes of the five lines, B, D, F, A, C.

For

For the meaſure it cannot be miſtaken, for all the Notes are Crotchets; but after the Cleff, no ſign that ſhews me whether it is in Common or Triple Time; as for the figures written under the Notes, they mark the fingers.

Ma. Figure 1 is the thumb; figure 5, the little finger. I have not determined the meaſure; only go quietly and equally, I aſk no more.

Diſ. The right hand—the thumb upon the C in the middle of the inſtrument, for it is the C of the Cleff. The left hand—the little finger upon the ſecond C of the inſtrument, and the F of the Cleff falls upon the third F.—I go very well, and your ſmiles tell me as much—but why are the ſigns and the Cleffs of vocal muſic employed in the inſtrumental, in a leſſon for an inſtrument which has an extent of thirty-ſix Notes, of which eighteen are for each hand? I ſhould think eighteen Notes would require nine lines.

Ma. All this is true; but you would ſing; you would play; you cried like a child after an air; you forced me to finger the Gamuts for you; and I did it in ſuch haſte, to make you eaſy, that I could not think of every thing. Be content at preſent to keep to the Cleff of the firſt and ſecond Treble for the right hand; hereafter, for the left I will make uſe of the key of F upon the fourth line.

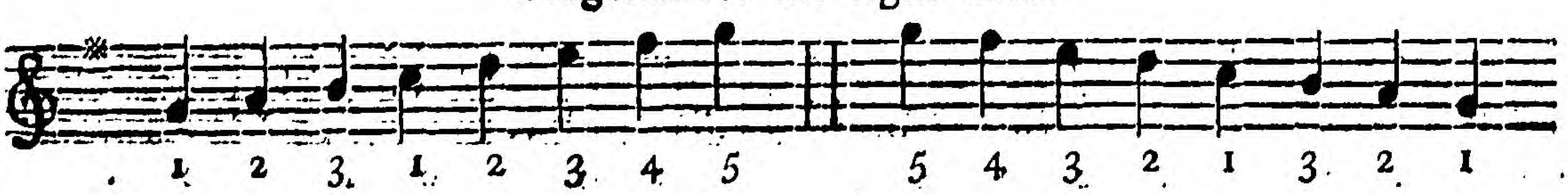
Diſ. Cleff and line of the Baſs.

Ma. And if Notes are required, higher or lower than the five lines, I will draw other lines above and below them. So now let us go to the Gamut of G.

Diſ. One Sharp to the Cleff, and that upon F, for the Major; for the Minor, two Flats, the one upon B, and the other upon E.

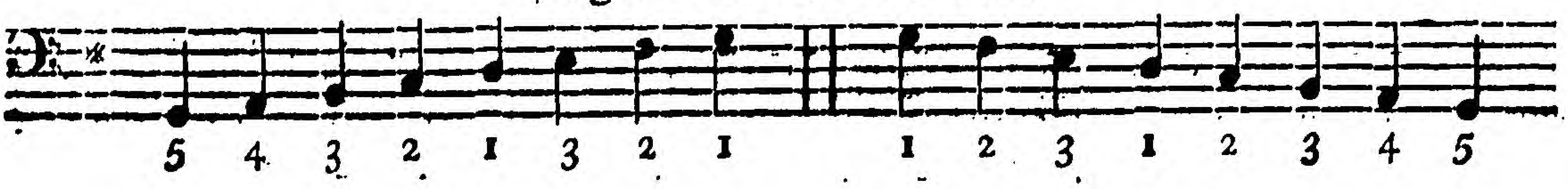
Ma. The GAMUT in MAJOR of G.

Fingered for the right hand.



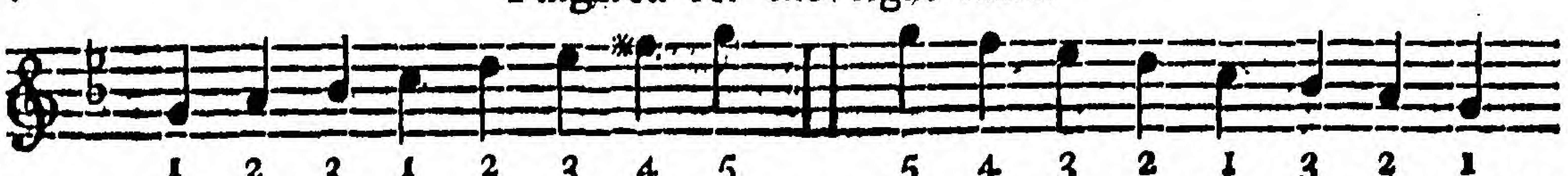
The GAMUT in MAJOR of G.

Fingered for the left hand.



The GAMUT in MINOR of G.

Fingered for the right hand.



Diſ.

Dif. What are these two Bars that separate the Gamut that goes up from the Gamut coming down? and these Notes? Why are the heads of these above, and the others below?

Ma. The two Bars serve only for what you have said, to separate the Gamuts; as to the Notes, the heads and tails of which are differently turned, sometimes up and sometimes down, it is done merely for the neatness of the writing. Gamuts in D.

Dif. In Major of D, two Sharps to the Cleff, one on F, the other on C; in Minor one Flat on B.

Ma. The GAMUT in MAJOR of D.

Right Hand.



The GAMUT in MAJOR of D.

Left Hand.



The GAMUT in MINOR of D.

Right Hand.



The GAMUT in MINOR of D.

Left Hand.



Dif. Here I am at fault. What are those Notes in the Gamut of D, Minor for the left hand, which are lower than the extent of the Bass Lines.

Ma. If the Notes ascend and descend by thirds, upon the lines the Note

M placed

placed upon the lowest line being G, descend a third and you will find E upon the added line: or to explain more shortly, you are in D, then the first Note which I have written below the line I have added, is a D also. You frighten yourself at a small matter.

Dis. Why that's one of my foibles. But I see that below the lowest G on the lines, four other lines may be drawn, E, G, A, F. I fancy my embarrassment will last longer than my fears. Will you tell me, why in the Minor Gamuts this Sharp is before the seventh Note in going up, and not on the Cleff?

Ma. Because that Sharp is accidental, it is to correct by the Sensible, the Preparative of the Minor in ascending; in coming down I suppress it. Had it been placed upon the Cleff it would have affected the whole Gamut. Gamuts in A.

Dis. In Major of A, three Sharps, F, C, G; in Minor of A, neither Flat nor Sharp; except that of the Sensible G in going up

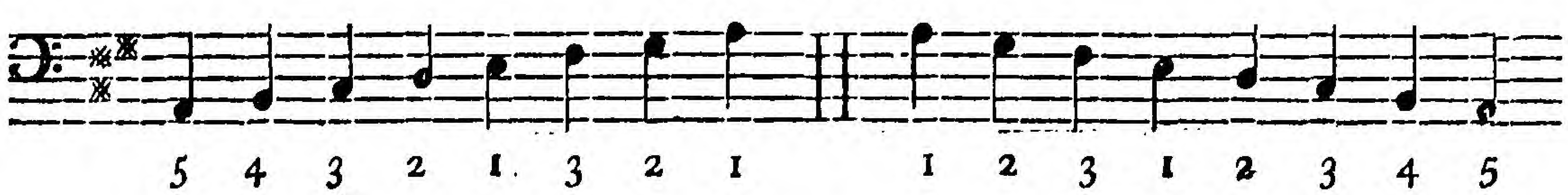
Ma. The GAMUT in MAJOR of A.

Right Hand.



The GAMUT in MAJOR of A.

Left Hand.



The GAMUT in MINOR of A.

Right Hand.



The GAMUT in MINOR of A.

Left Hand.



Had

Had you no terrors on account of that added line above in the Major of A?

Diſ. None in the leaſt—G, B, D, F, A,—It is an A, and we may make C and E climb over its head, by two other lines.—But why is the fingering of the left hand, the reverſe of the right; and why might not one example ſerve for the Gamuts C, G, D, A, ſince all is alike in them?

Ma. If that conformity be not to your taſte, be comforted, it will not laſt. —Gamuts in E.

Diſ. In Major of E four Sharps, F, C, G, D; in Minor of E, one Sharp, F.

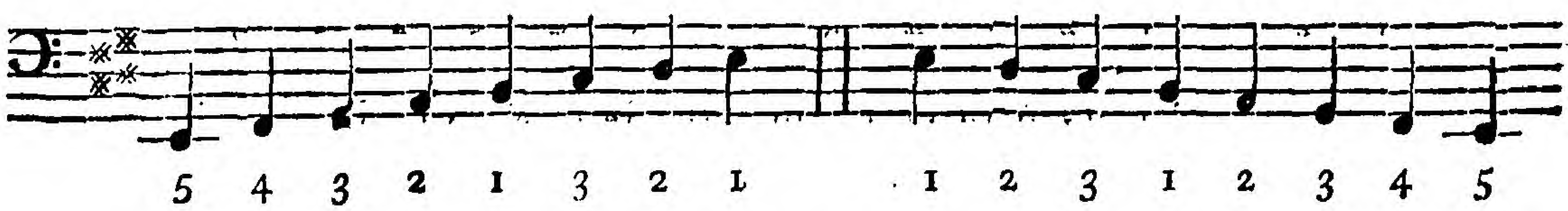
Ma. The GAMUT in MAJOR of E.

Right Hand.



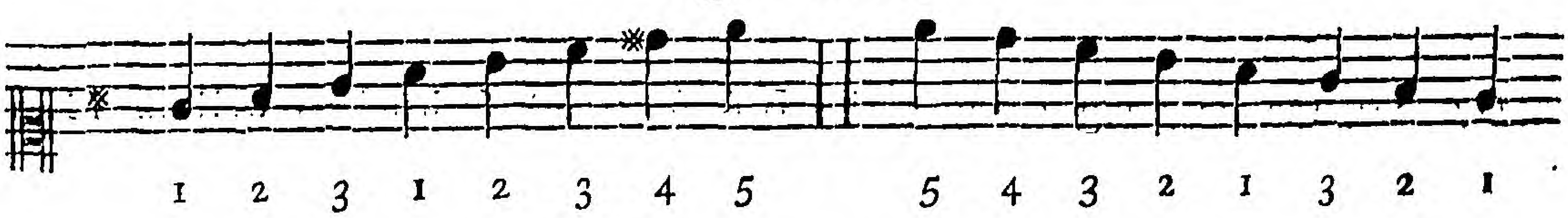
The GAMUT in MAJOR of E.

Left Hand.



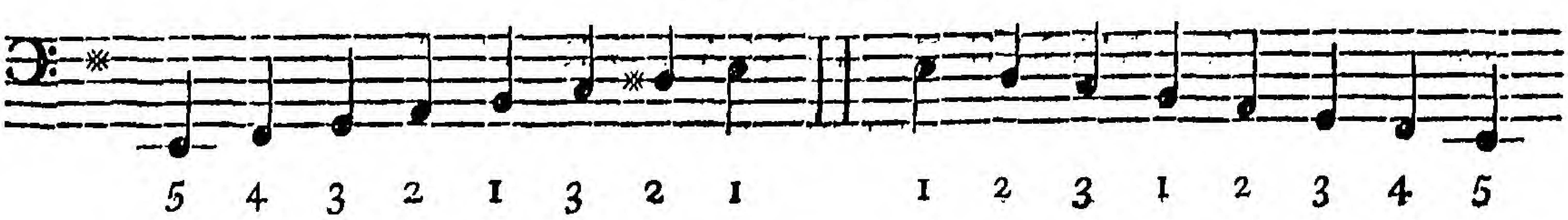
The GAMUT in MINOR of E.

Right Hand.



The GAMUT in MINOR of E.

Left Hand.



Gamuts in B.

Diſ. In Major of B, five Sharps, F, C, G, D, A; in Minor of B two Sharps, F, C.

Ma.

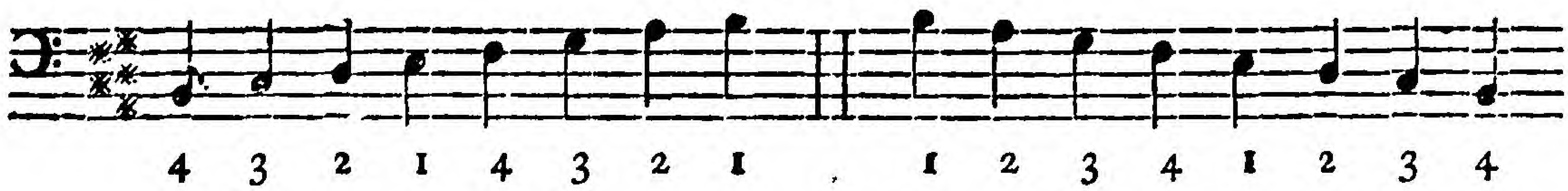
Ma. The GAMUT in MAJOR of B.

Right Hand.



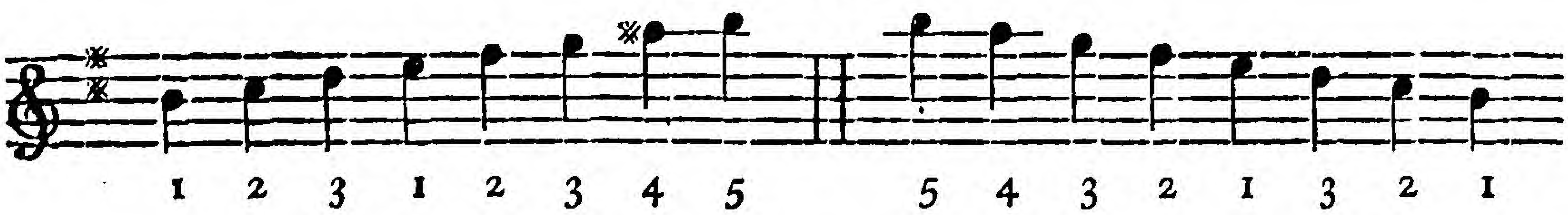
The GAMUT in MAJOR of B.

Left Hand.



The GAMUT in MINOR of B.

Right Hand.



The GAMUT in MINOR of B.

Left Hand.



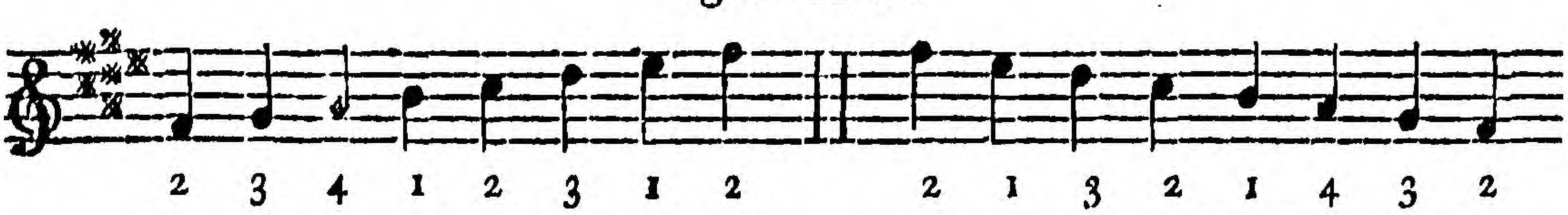
Dif. Sir, the fingering changes the Bafs for the left hand as well in Major as Minor.

Ma. Gamut in F Sharp.

Dif. In Major of F Sharp, fix Sharps, F, C, G, D, A, E; in Minor of F Sharp, three Sharps.

Ma. The GAMUT in MAJOR of F Sharp.

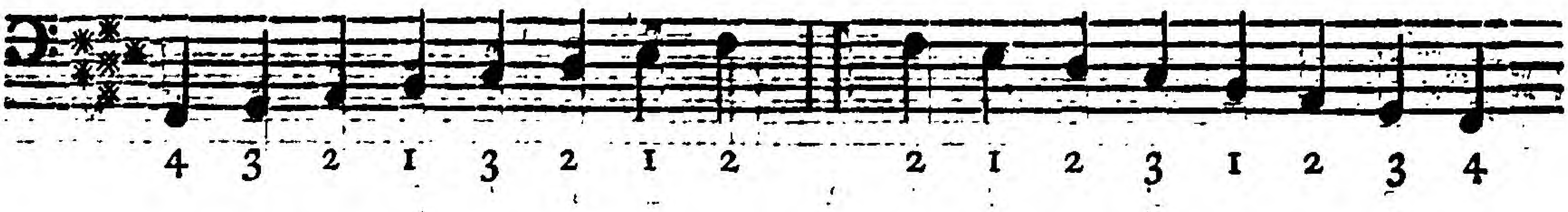
Right Hand.



The

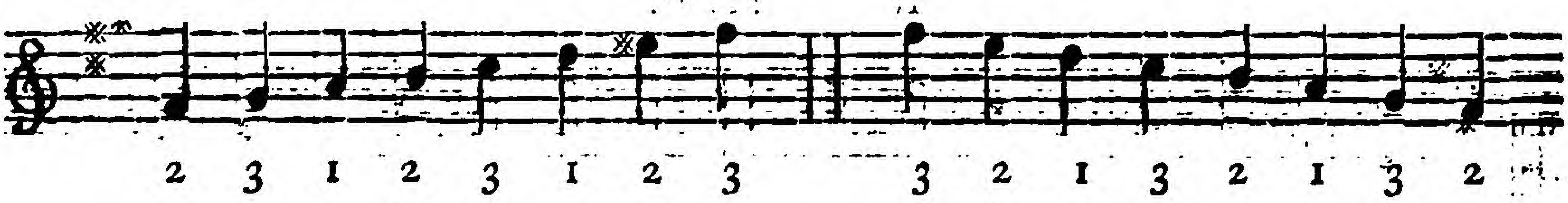
The GAMUT in MAJOR of F Sharp.

Left Hand.



The GAMUT in MINOR of F Sharp.

Right Hand.



The GAMUT in MINOR of F Sharp.

Left Hand.



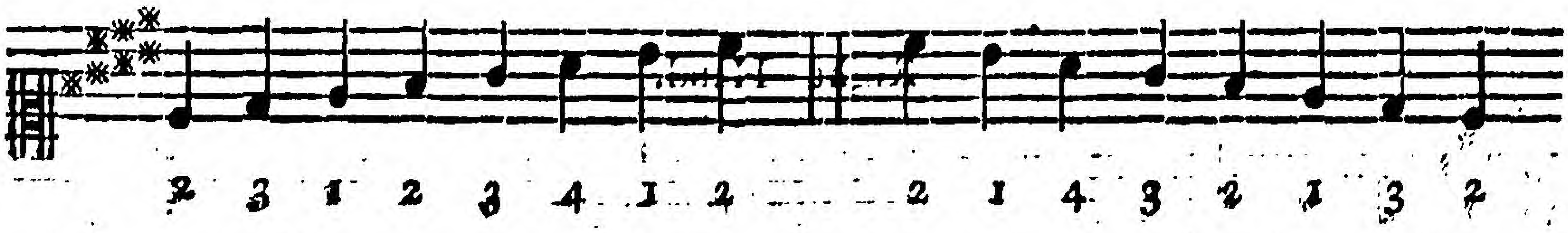
Dis. Here the fingering changes again, and perhaps will change also in C Sharp, where we are going. Things are terribly complicated.

Ma. Gamuts in C Sharp.

Dis. In Major of C Sharp, seven Sharps, F, C, G, D, A, E, B, in Minor of C Sharp, four Sharps, F, C, G, D.

Ma. The GAMUT in MAJOR of C Sharp.

Right Hand.



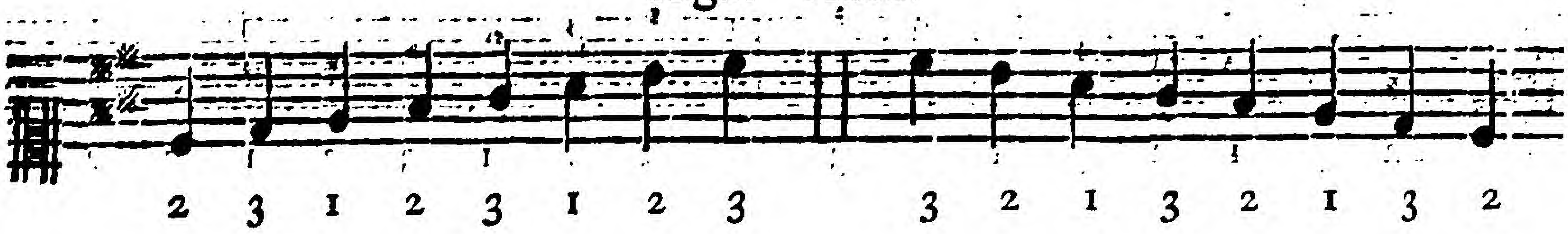
The GAMUT in MAJOR of C Sharp.

Left Hand.



The GAMUT in MINOR of C Sharp.

Right Hand.



The GAMUT in MINOR of C Sharp.

Left Hand.



Gamuts in G Sharp.

Dif. In Major of G Sharp, eight Sharps, F, C, G, D, A, E, B, F, double Sharp; in Minor of G Sharp, five Sharps, F, C, G, D, A.

Ma. The GAMUT in MAJOR of G Sharp.

Right Hand.



The

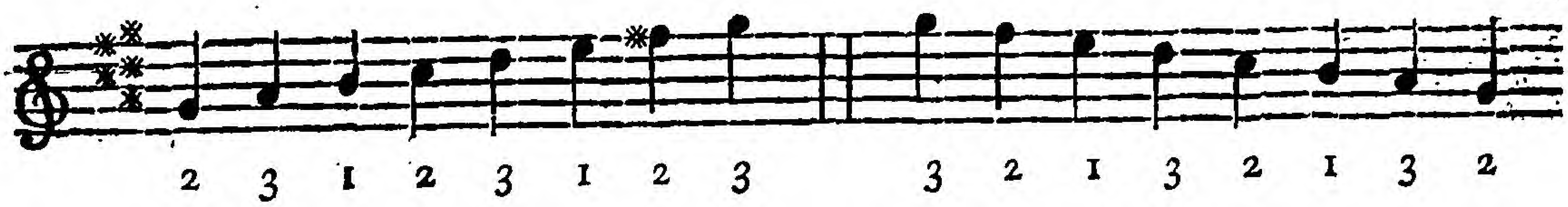
The GAMUT in MAJOR of G Sharp.

Left Hand.



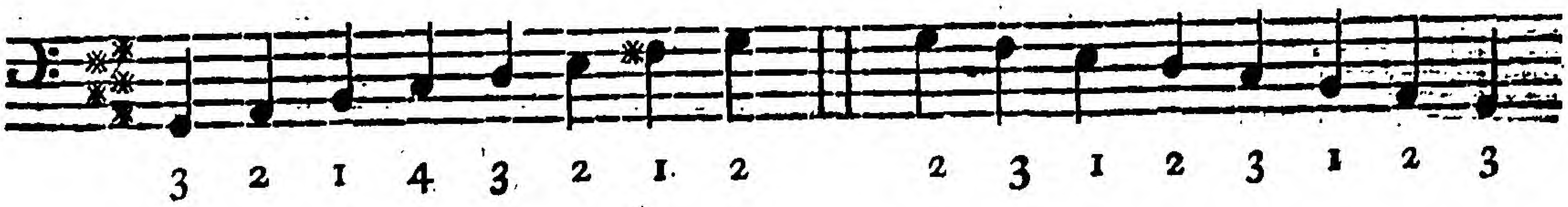
The GAMUT in MINOR of G Sharp.

Right Hand.



The GAMUT in MINOR of G Sharp.

Left Hand.



Gamuts in D Sharp.

Dif. In Major of D Sharp, nine Sharps, F, C, G, D, A, E, B; F and C double Sharp; in Minor of D Sharp, fix Sharps, F, C, G, D, A E.

Ma. The GAMUT in MAJOR of D Sharp.

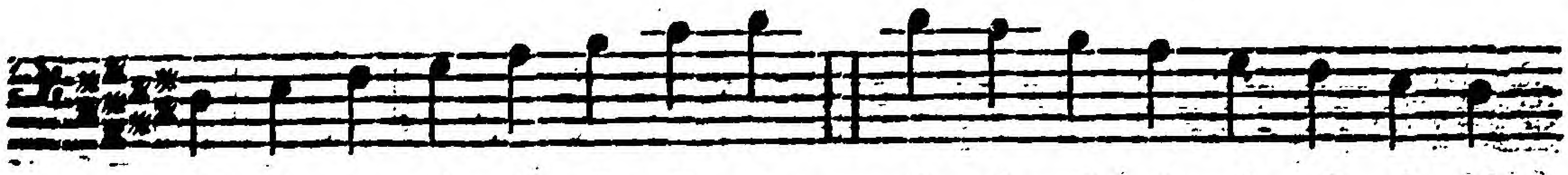
Right Hand.



The

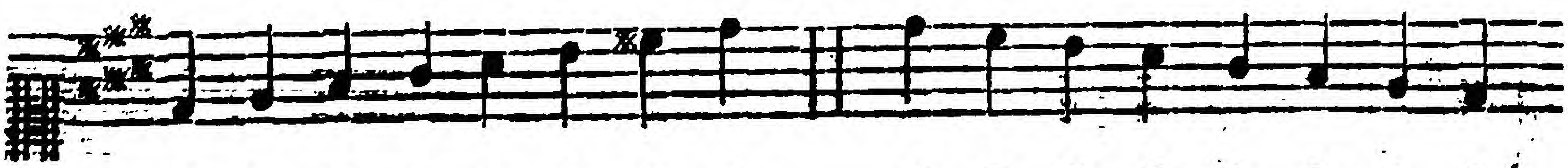
The GAMUT in MAJOR of D Sharp.

Left Hand.



The GAMUT in MINOR of D Sharp.

Right Hand.



The GAMUT in MINOR of D Sharp.

Left Hand.

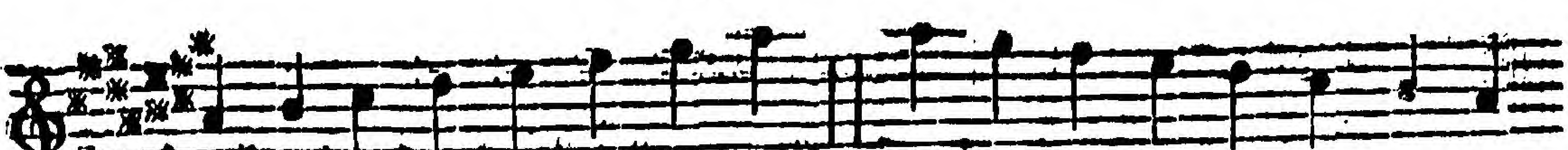


Gamuts in A Sharp.

Dif. In Major of A Sharp, ten Sharps, F, C, G, D, A, E, B; F double Sharp, C double Sharp, G double Sharp; in Minor of A Sharp, feven Sharps, F, C, G, D, A, E, B.

Ma. The GAMUT in MAJOR of A Sharp.

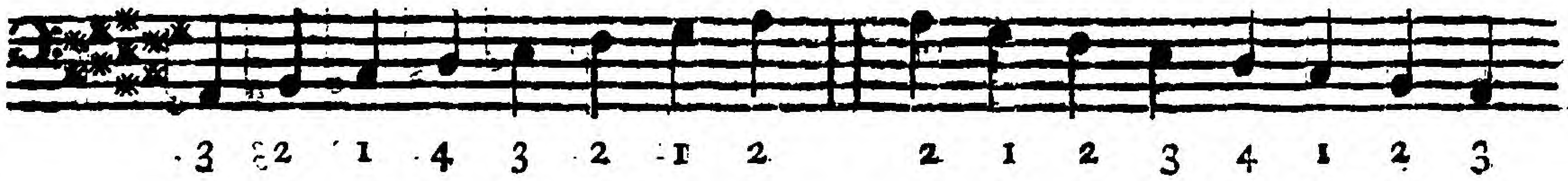
Right Hand.



The

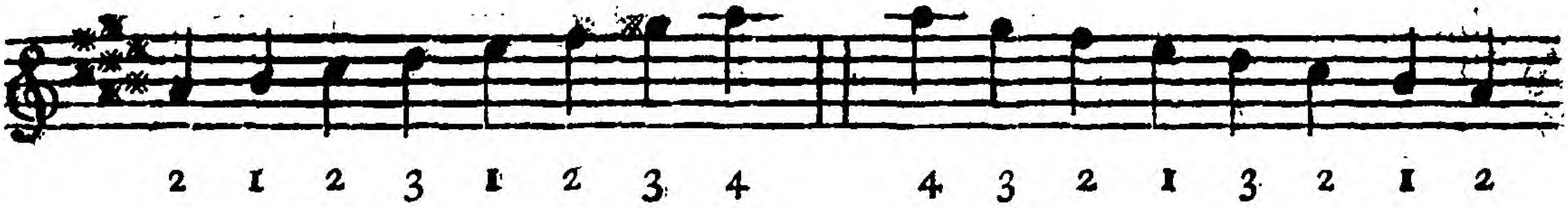
The GAMUT in MAJOR of A Sharp.

Left Hand.



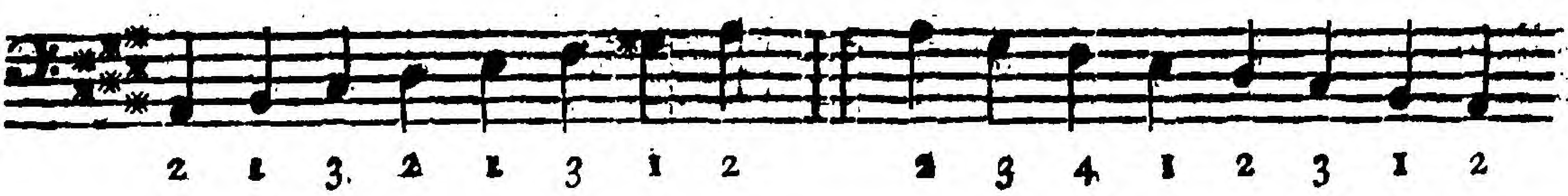
The GAMUT in MINOR of A Sharp.

Right Hand.



The GAMUT in MINOR of A Sharp.

Left Hand.

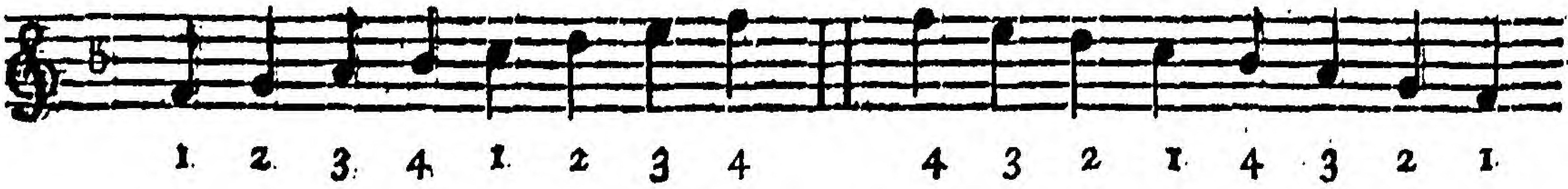


Gamuts in F.

Dif. In Major of F, one Flat, B; in Minor of F, four Flats, B, E, A, D.

Ma. The GAMUT in MAJOR of F.

Right Hand.



The GAMUT in MAJOR of F.

Left Hand.



The GAMUT in MINOR of F.

Right Hand.



The GAMUT in MINOR of F.

Left Hand.



Gamuts in B Flat.

Dis. In Major of B Flat, two Flats, B, E.; in Minor of B Flat, five Flats, B, E, A, D, G.

Ma. The GAMUT in MAJOR of B Flat.

Right Hand.



The

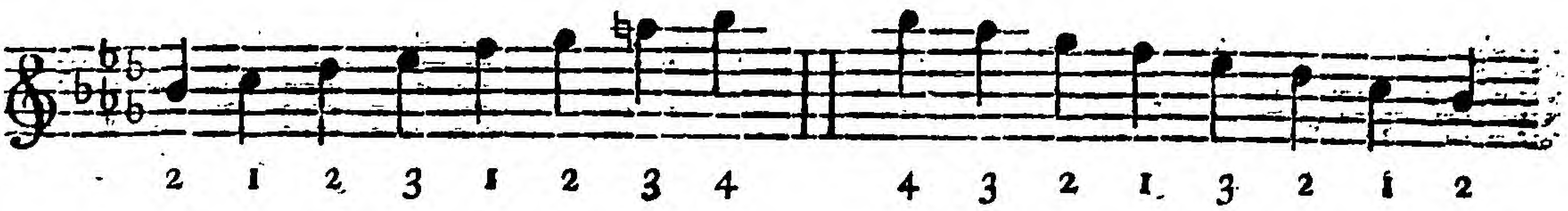
The GAMUT in MAJOR of B Flat.

Left Hand.



The GAMUT in MINOR of B Flat.

Right Hand.



The GAMUT in MINOR of B Flat.

Left Hand.

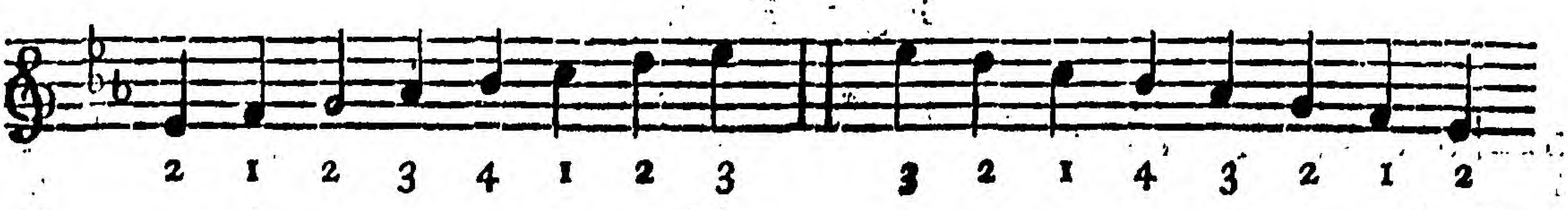


Gamuts in E Flat.

Dis. In Major of E Flat, three Flats, B, E, A; in Minor of E Flat, six Flats, B, E, A, D, G, C.

Ma. The GAMUT in MAJOR of E Flat.

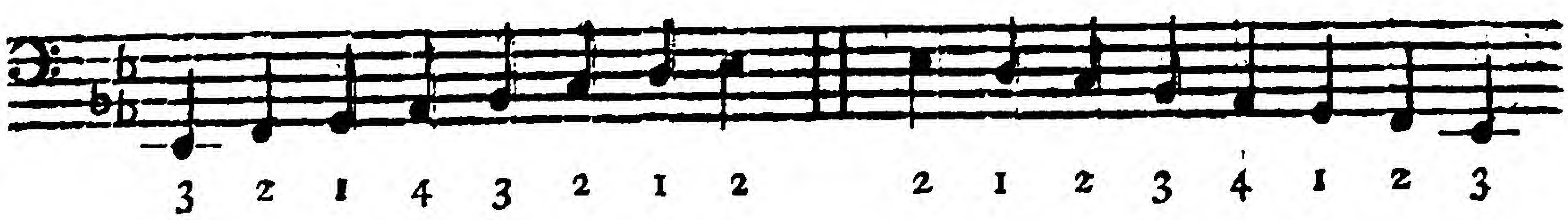
Right Hand.



The

The GAMUT in MAJOR of E Flat.

Left Hand.



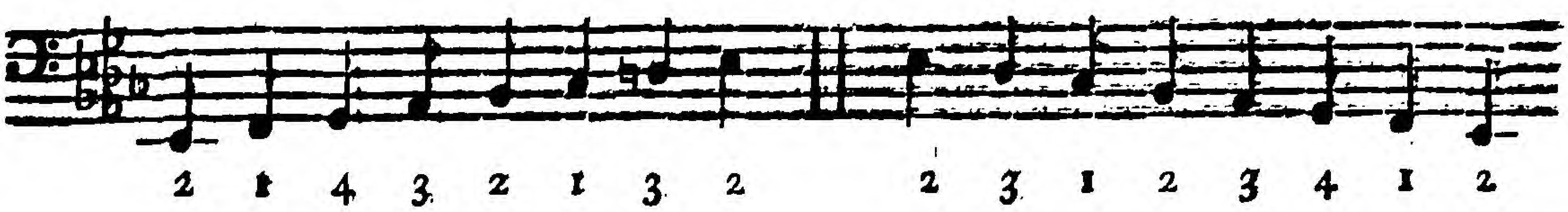
The GAMUT in MINOR of E Flat.

Right Hand.



The GAMUT in MINOR of E. Flat.

Left Hand.



Gamuts in A Flat.

Dif. In Major of A Flat, four Flats, B, E, A, D; in Minor of A Flat, ſeven Flats, B, E, A, D, G, C, F.

Ma. The GAMUT in MAJOR of A Flat.

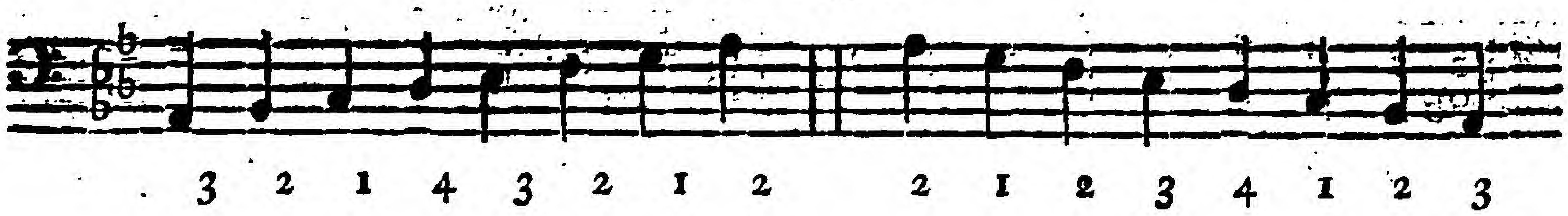
Right Hand.



The

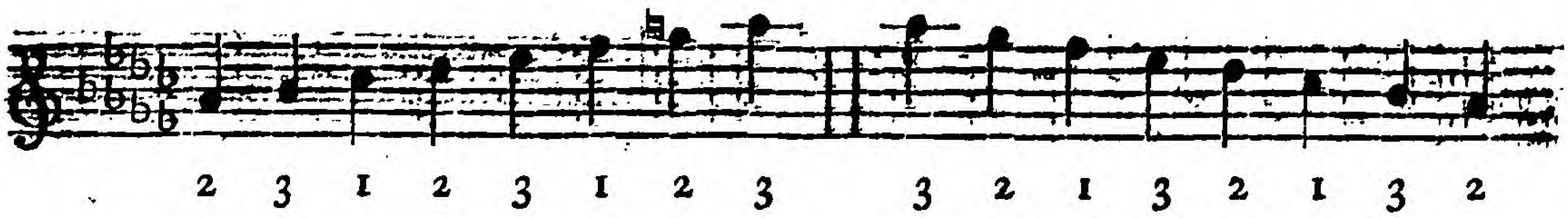
Ma. The GAMUT in MAJOR of A Flat.

Left Hand.



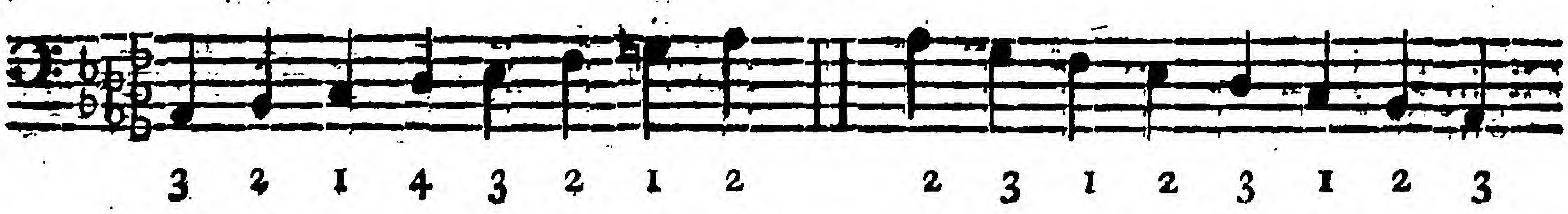
The GAMUT in MINOR of A Flat.

Right Hand.



The GAMUT in MINOR of A Flat.

Left Hand.



Gamuts in D Flat.

Dis. In Major of D Flat, five Flats, B, E, A, D, G; in Minor of D Flat, eight Flats, B, E, A, D, G, C, F; B double Flat.

Ma. The GAMUT in MAJOR of D Flat.

Right Hand.



The GAMUT in MAJOR of D Flat.

Left Hand.



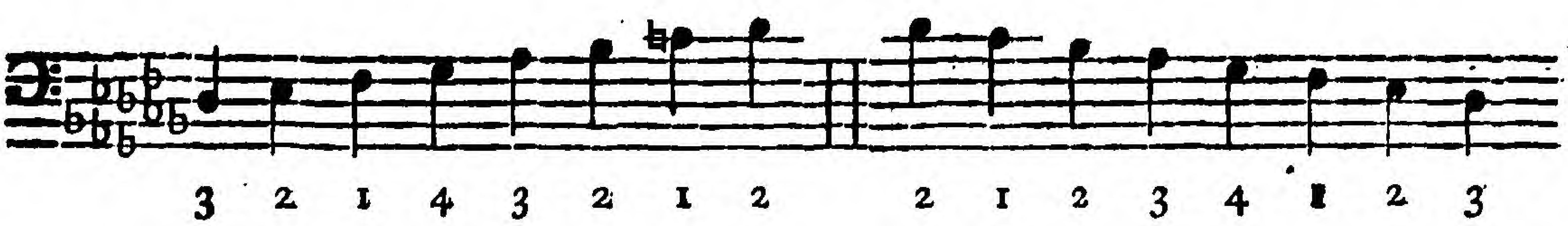
The GAMUT in MINOR of D Flat.

Right Hand.



The GAMUT in MINOR of D Flat.

Left Hand.

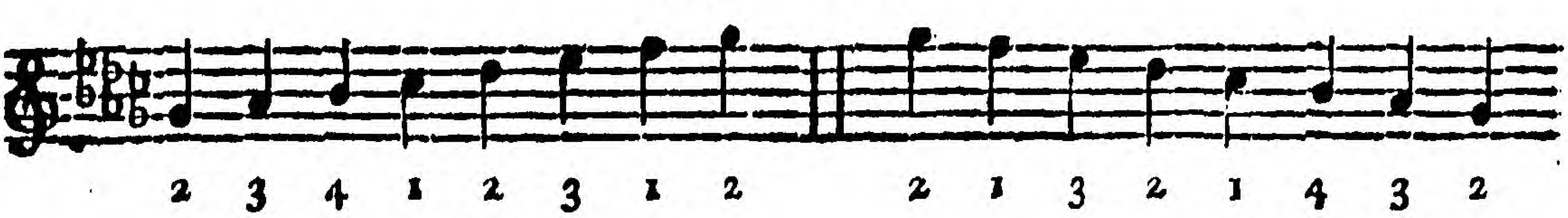


Gamuts in G Flat.

Dis. In Major of G Flat, six Flats, B, E, A, D, G, C; in Minor of G Flat, nine Flats, B, E, A, D, G, C, F; B double Flat, E double Flat.

Ma. The GAMUT in MAJOR of G Flat.

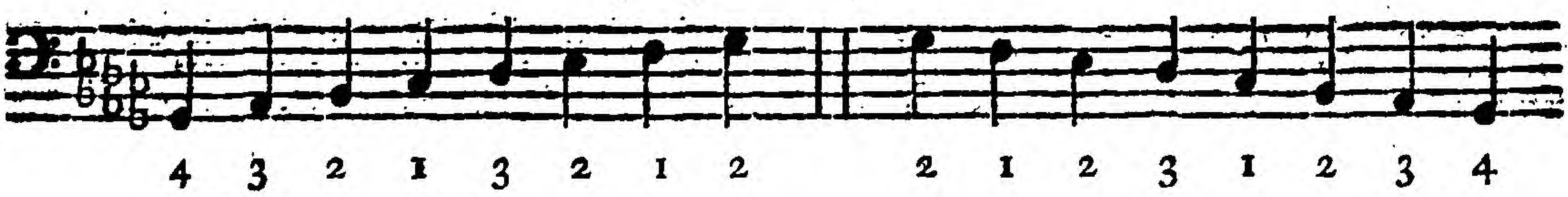
Right Hand.



The

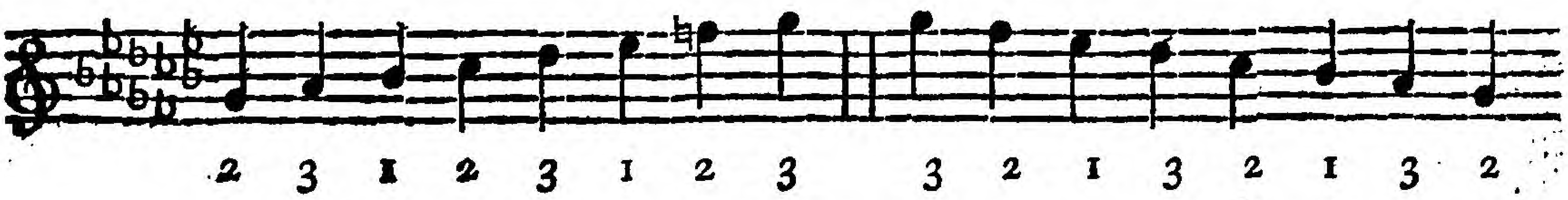
The GAMUT in MAJOR of G Flat.

Left Hand.



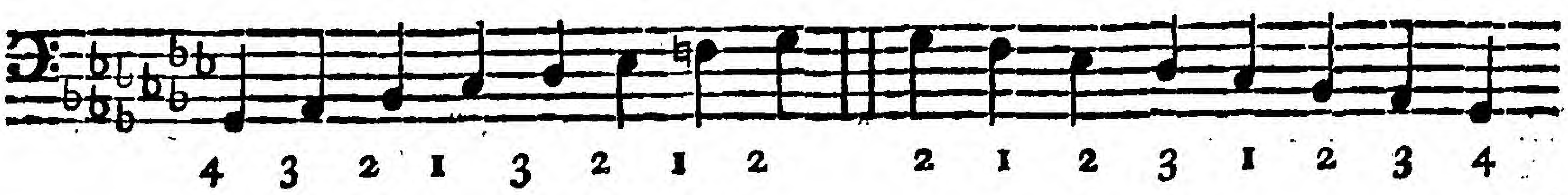
The GAMUT in MINOR of G Flat.

Right Hand.



The GAMUT in MINOR of G Flat.

Left Hand.



Gamuts in C Flat.

Dis. In Major of C Flat, seven Flats, B, E, A, D, G, C, F, in Minor of C Flat, ten Flats, B, E, A, D, G, C, F; B double Flat, E double Flat, A double Flat.

Ma. The GAMUT in MAJOR of C Flat.

Right Hand.



The

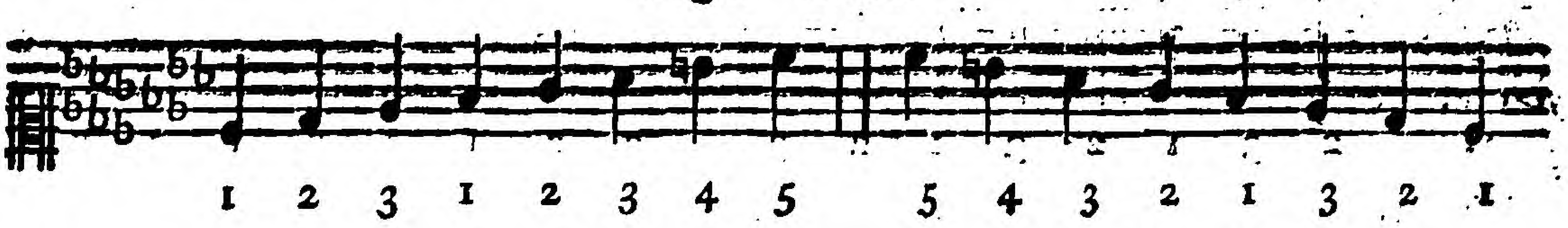
The GAMUT in MAJOR of C Flat.

Left Hand.



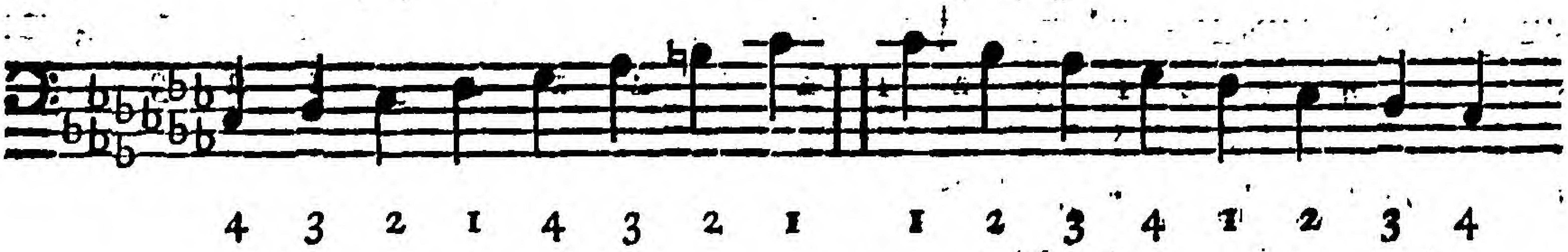
The GAMUT in MINOR of C Flat.

Right Hand.



The GAMUT in MINOR of C Flat.

Left Hand.



Dif. Sir, Sir!

Ma. What's the matter?

Dif. Do you know what you write?

Ma. Why?

Dif. You give ſo many of your Notes double employment: arrived at ten Flats, there is nothing to hinder you to go to a hundred if you like it.

Ma. Have you followed me then in what I write?

Dif. Not only ſo, but I have repeated to myſelf the Flats, and Sharps, without making one miſtake.

Ma. You have done of yourſelf then what I ſhould have deſired you to do.

Dif. And I have taken notice that you have written the Gamuts of C Flat, of

of A Sharp, of D Sharp, of G Sharp; and it seems to me that in doing so you have only lost so much time.

Ma. And why are you of that opinion?

Dis. Because I shall never go by A; the shortest way is to go by E, B Flat, E Flat, A Flat.

Ma. I have nothing to say against that road; but do these Gamuts which seem superfluous, present you with nothing new?

Dis. Not much—only I took notice of a Natural before the seventh Note in Minor.

Ma. Well, and don't you know that the Natural suppresses the Flat, or the Sharp? If it happens then that the Note which it precedes be affected by a double Sharp, or a double Flat, that sign destroys one of them, and consequently only leaves one remaining.

Dis. In this everlasting line of Gamuts have you not abandoned the order you at first proposed to follow? Ought you not to go from fifth to fifth in parting from C; and why have you not done so?

Ma. Because, after having gone through all the Flats, I had a mind to make clear work with the Sharps also; and take my advice, don't despise these Gamuts; you have them under your eye; practice them a great deal; it will fix in your head the number of Flats and Sharps in each Modulation; it will bring you to a familiar acquaintance with your Key-Board; give agility to your fingers; teach you to Finger; and, in fine, dispose you to an easy, and rapid progress. I don't want to gain time, and amuse you, if you could learn to-day all that is necessary for you to know, to-morrow you should not have another lesson. I now go to the chain of Relative Modulations.

Dis. Every day we advance a step.

Ma. And thus it is we come to the end of the longest journies without fatigue.

RELATIVE MODULATIONS.

MAJOR of C, and MINOR of A.

Fingered for the Right Hand.



Continued.



The same MODULATIONS.

Fingered for the Left Hand.





RELATIVE MODULATIONS of One Sharp.

MAJOR of G, and MINOR of E.

Right Hand.





The

The same MODULATIONS.

Left Hand.



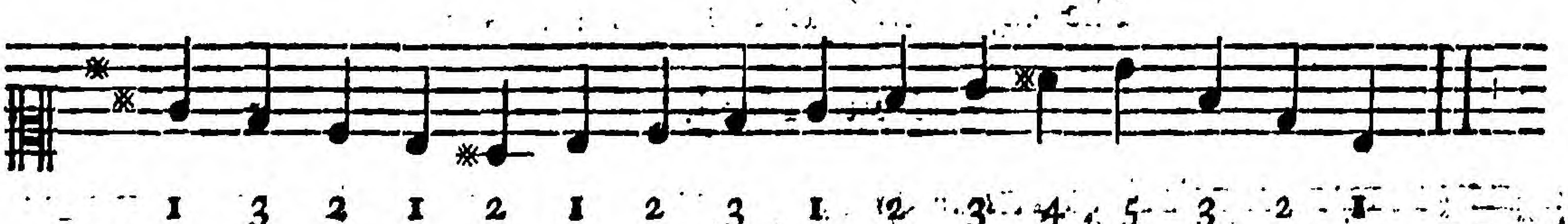


RELATIVE MODULATIONS of Two Sharps.

MAJOR of D, and MINOR of B.

Right Hand.





The same MODULATIONS.

Left Hand.



Continued.

Continued.



RELATIVE MODULATIONS of Three Sharps.

MAJOR of A, and MINOR of F Sharp.

Right Hand.





The same MODULATIONS.

Left Hand.





RELATIVE MODULATIONS of Four Sharps.

MAJOR of E, and MINOR of C Sharp.

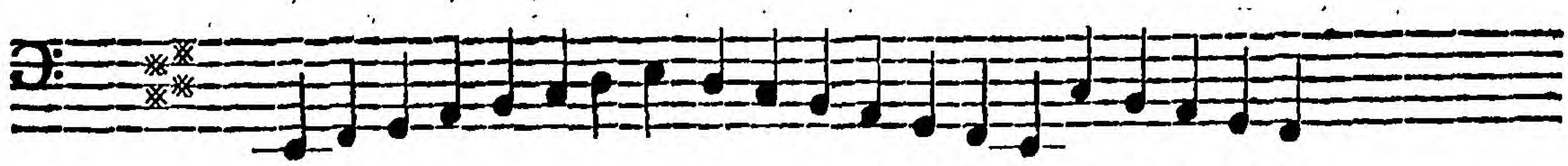
Right Hand.





The same MODULATIONS.

Left Hand.





RELATIVE MODULATIONS of Five Sharps.

MAJOR of B and MINOR of G Sharp.

Right Hand.



Continued.



The same MODULATIONS.

Left Hand.





RELATIVE MODULATIONS of Six Sharps.

MAJOR of F Sharp, and MINOR of D Sharp.

Right Hand.





The

The same MODULATIONS.

Left Hand.





RELATIVE MODULATIONS of Five Flats.

MAJOR of D Flat, and MINOR of B Flat.

Right Hand.





The same MODULATIONS.

Left Hand.



Continued.

Continued.



RELATIVE MODULATIONS of Four Flats.

MAJOR of A Flat, and MINOR of F.

Right Hand.





The same MODULATIONS.

Left Hand.





RELATIVE

RELATIVE MODULATIONS of Three Flats.

MAJOR of E Flat, and MINOR of C.

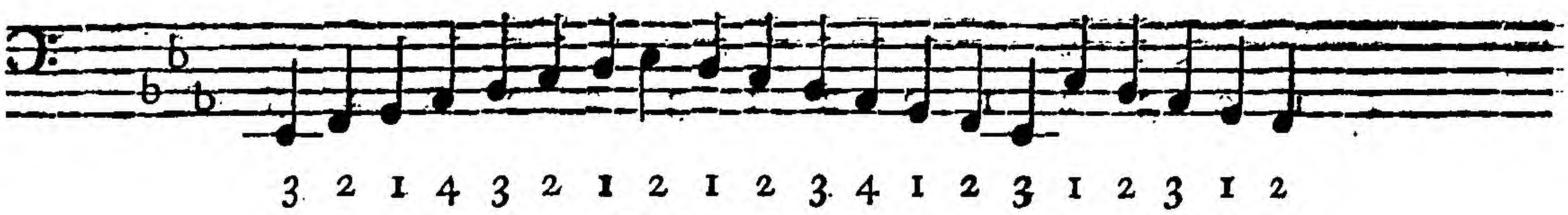
Right Hand.





The same MODULATIONS.

Left Hand.





RELATIVE MODULATIONS of Two Flats.

MAJOR of B Flat, and MINOR of G Flat.

Right Hand..



Continued.

Continued.



The ſame MODULATIONS.

Left Hand.





RELATIVE MODULATIONS of One Flat.

MAJOR of F, and MINOR of D.

Right Hand.





The

The same MODULATIONS.

Left Hand.





Examine these, and see if there be nothing that can occasion a few questions.

Dis. Nothing at all.—This Sharp is accidental; this Natural countermarks the seventh in Minor.—You begin by the Major, you finish by the Relative Minor.—The execution of these Gamuts do not even appear difficult to me. Let me try them.

Ma. Remember not to neglect the Gamuts which precede this little series of the Relative Modulations, which I will now write you under another form; going only to the fifth of the Major, and the Minor, and continuing by fourths, which immediately produces the Flats, and serves, in some measure, to break the monotony of that progression.

The NATURAL RELATIVE MODULATIONS.

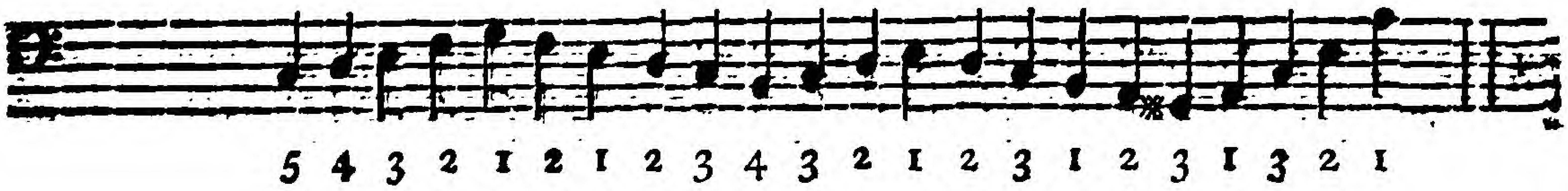
Fingered for the Right Hand.



The

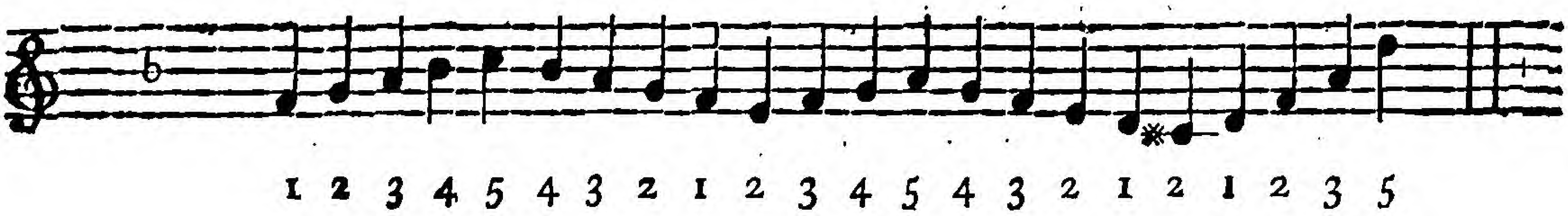
The NATURAL RELATIVE MODULATIONS.

Fingered for the Left Hand.



RELATIVE MODULATIONS of One Flat.

Right Hand.



The ſame, for the Left Hand.

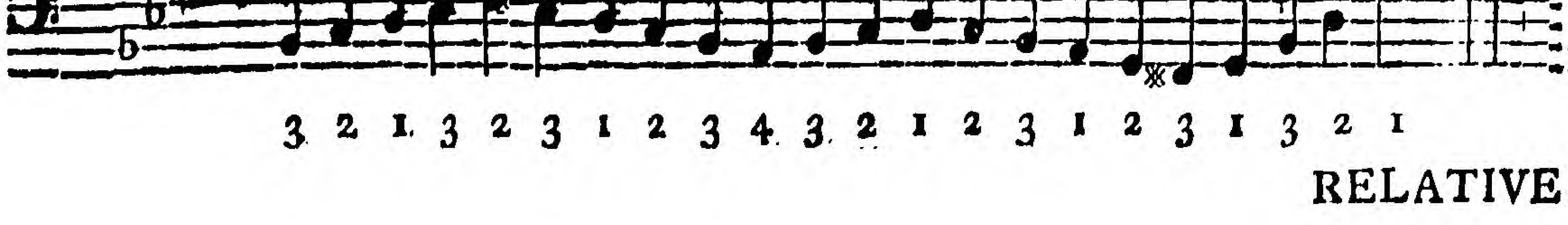


RELATIVE MODULATIONS of Two Flats.

Right Hand.



The ſame, for the Left Hand.

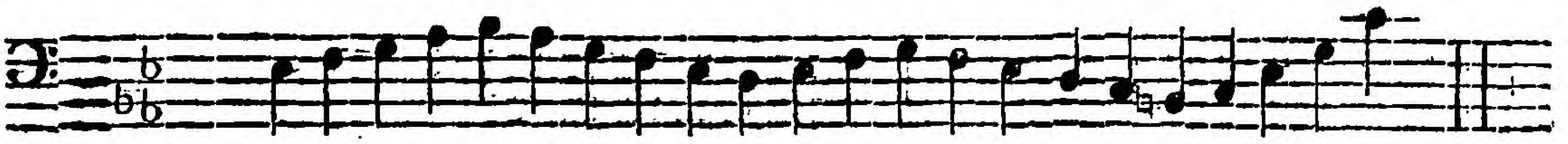


RELATIVE MODULATIONS of Three Flats.

Right Hand.



The same, for the Left Hand.



RELATIVE MODULATIONS of Four Flats.

Right Hand.

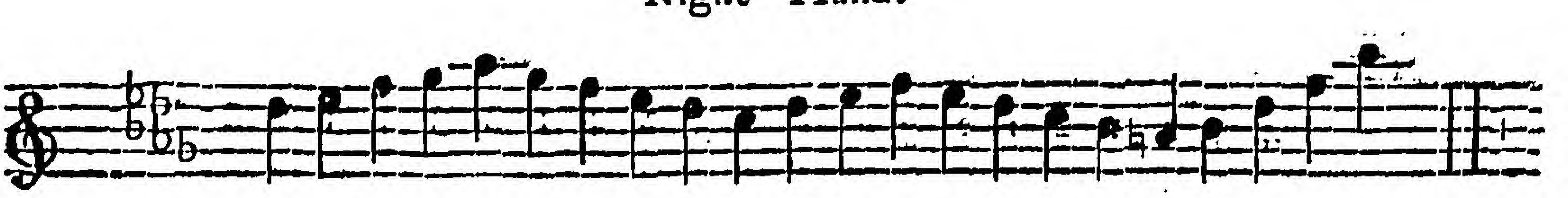


The same, for the Left Hand.

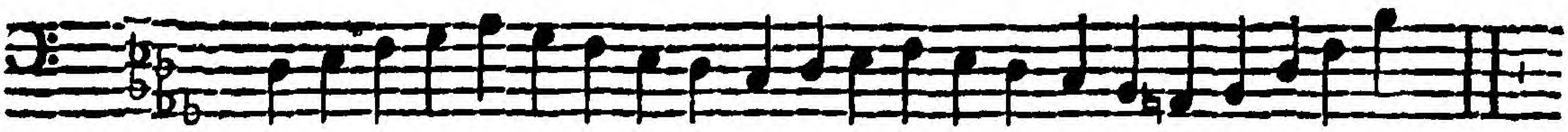


RELATIVE MODULATIONS of Five Flats.

Right Hand.



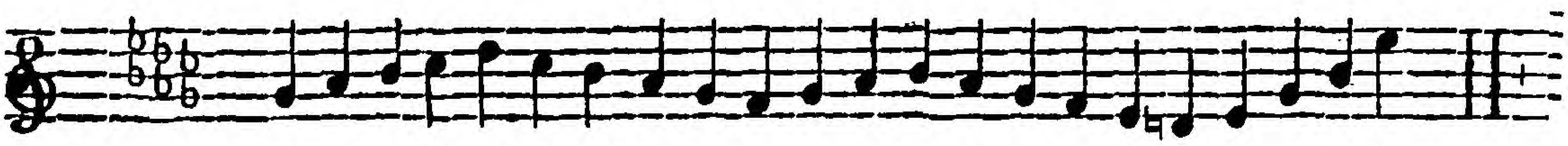
The fame, for the Left Hand.



3 2 1 3 2 3 1 2 3 4 3 2 1 2 3 1 3 4 3 2 1 2

RELATIVE MODULATIONS of Six Flats.

Right Hand.



2 3 4 1 2 1 4 3 2 1 2 3 4 3 2 1 3 2 3 1 2 5

The fame, for the Left Hand.



4 3 2 1 2 1 2 3 4 5 4 3 2 3 4 1 3 4 3 2 1 2

RELATIVE MODULATIONS of Five Sharps.

Right Hand.



1 2 3 1 3 1 3 2 1 2 1 2 3 2 1 3 2 1 2 1 2 4

The fame, for the Left Hand.



4 3 2 1 2 1 2 3 1 2 1 3 2 3 1 2 3 4 3 1 3 2

RELATIVE MODULATIONS of Four Sharps.

Right Hand.



The ſame, for the Left Hand.

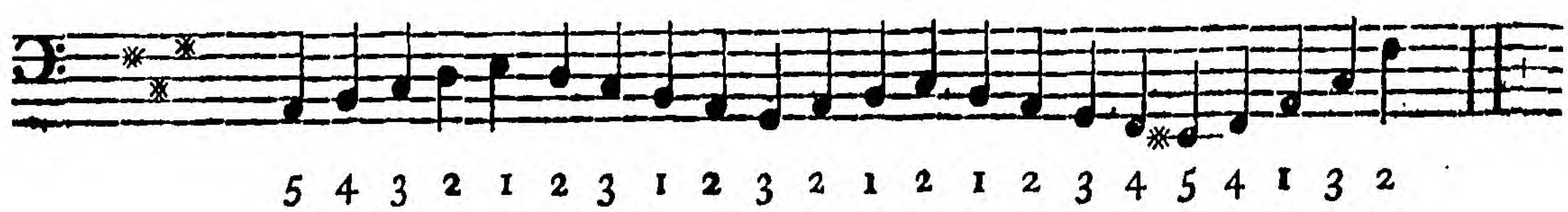


RELATIVE MODULATIONS of Three Sharps.

Right Hand.



The ſame, for the Left Hand.



RELATIVE MODULATIONS of Two Sharps.

Right Hand.



The

The same, for the Left Hand.

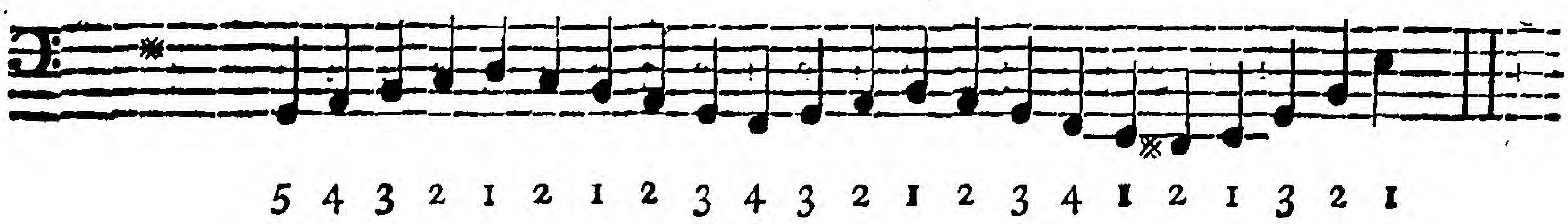


RELATIVE MODULATIONS of One Sharp.

Right Hand.



The same, for the Left Hand.



Listen; I will play these last Relative Modulations.——How do you find them?

Dis. Why there appears to be something in them.——But these examples are shorter, and easier than the former; I should wish to shew a little more stability.—I love what is learned!

Ma. Or what has the air of being so.——But come—Though parade is not what I like, I will satisfy you by a division which will link the Relative Modulations all together, and well executed with both hands, be at least imposing. To dazzle the more, we will throw it into measure.

CHAIN

CHAIN of RELATIVE MODULATIONS by Fourths.

Fingered for the Right Hand.

In Major of C. In Minor of A. In M~~inor~~ajor of F. In M~~ajor~~inor of D.



In m. of B Flat. In m. of G. In m. of E Flat. In m. of C.



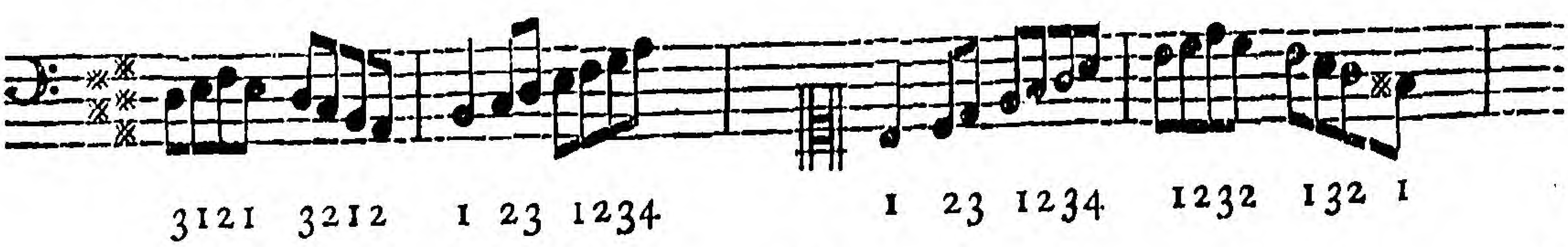
In m. of A Flat. In m. of F.



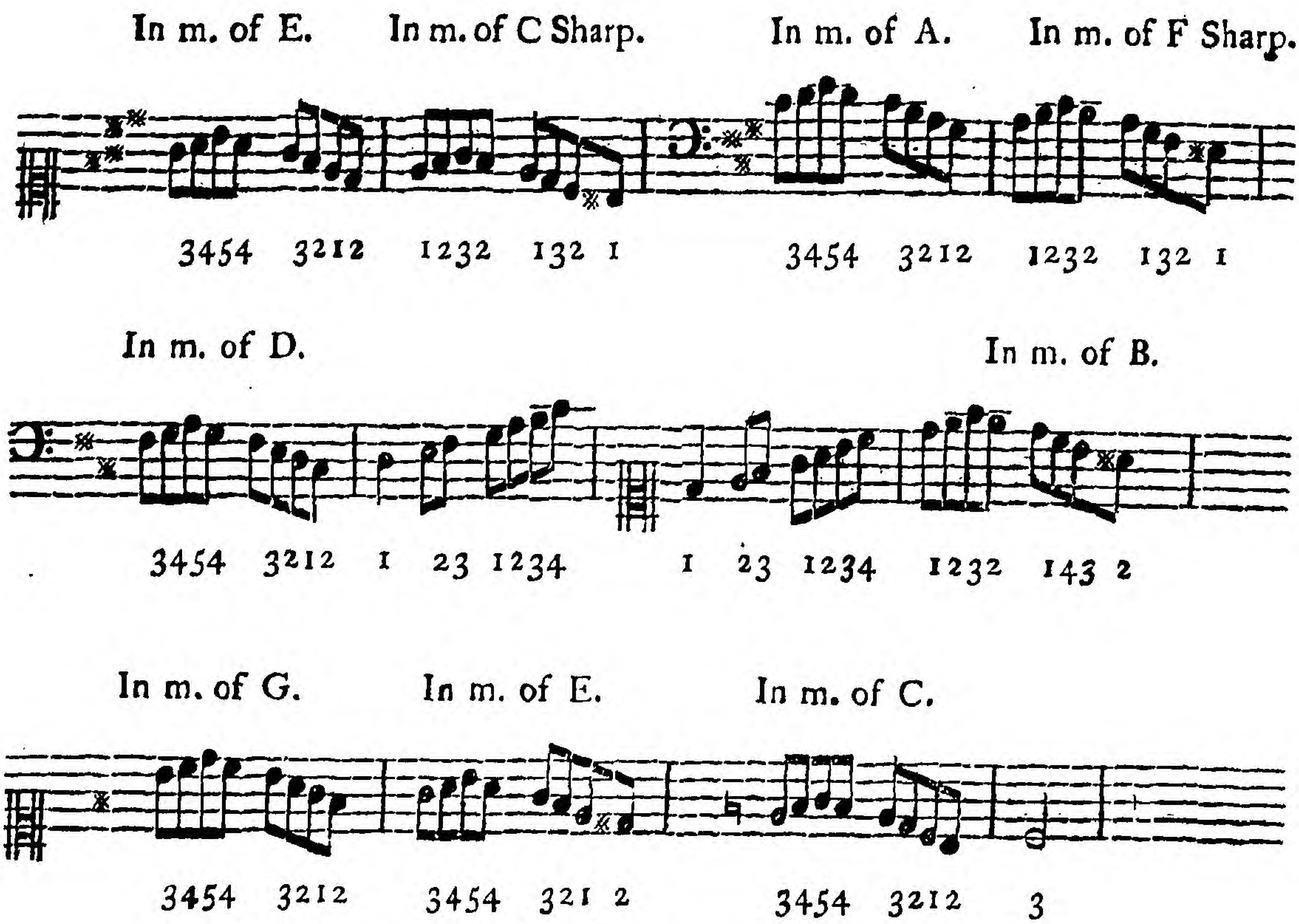
In m. of D Flat. In m. of B Flat. In m. of G Flat. In m. of E Flat.



In m. of B. In m. of G Sharp.



Continued.



Dis. I perceive that the division is finished, by the mark placed after the Minim C, and by the total eclipse of Sharps; but the Cleffs of the right and left hand are thrown pell-mell together—what is the meaning of that?

Ma. This mixture of the Cleffs is necessary; if I had employed but one, I must have ascended above the last line in writing, and descended below the first, at least half a dozen other lines, and by that means have rendered the reading of my music difficult. If the right encroaches here and there, on the domain of the left, you see that is reciprocal, and the left hand is even with it. These perpendicular lines, so often repeated, separates the measures, or Bars; the Notes contained between two of these lines make a Measure; all these Measures, or Bars, are complete, except the first; for we may begin an air with a quarter of a Measure, and the deficiency of the first Bar may be compleated in the last.

Dis.

Diſ. I underſtand. The mark or ſign that immediately follows the Cleff tells me, that the Meaſure is in Common Time—the diviſion begins by a quarter of a bar—every Bar contains four Crotchets, or the length of one Semibreve—and the movement is——I don't know what;——Is it Adagio, Andante, Allegro, Preſto?

Ma. It may be Preſtiſſimo, if you will or can make it ſo. But my advice to you is, at firſt, Largo, Adagio, Andante, that you may go in an equal movement, and get the habit of playing roundly, an eſſential quality which is ſo rare, only becauſe learners begin by playing too faſt.

Diſ. However, ſince my fingers are become a little ſupple, I will try an Allegro.

Ma. Do you know what an Allegro is then? I did not think the duration of the different movements was yet fixed in your head.

Diſ. No diſputing about words——I mean what I ſuppoſe—Allegro.

Ma. Not ſo faſt——it is all confuſion——if you don't take care you will accuſtom yourſelf to ſlobber.—— With judgment, clear, neat——in a word, ſlow, ſlow, ſlow,—that's very well——but that the left hand may not be inactive, while the right works, I will write you the ſame Chain of Relative Modulations for the left hand.

CHAIN of RELATIVE MODULATIONS by Fourths.

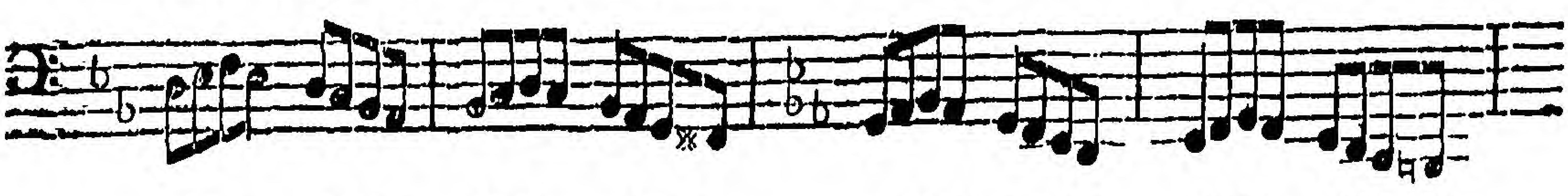
Fingered for the Left Hand.

In Major of C. In Minor of A. In m. of F. In m. of D.



54 3212 1234 3212 312 3 1323 1234 3212 312 3

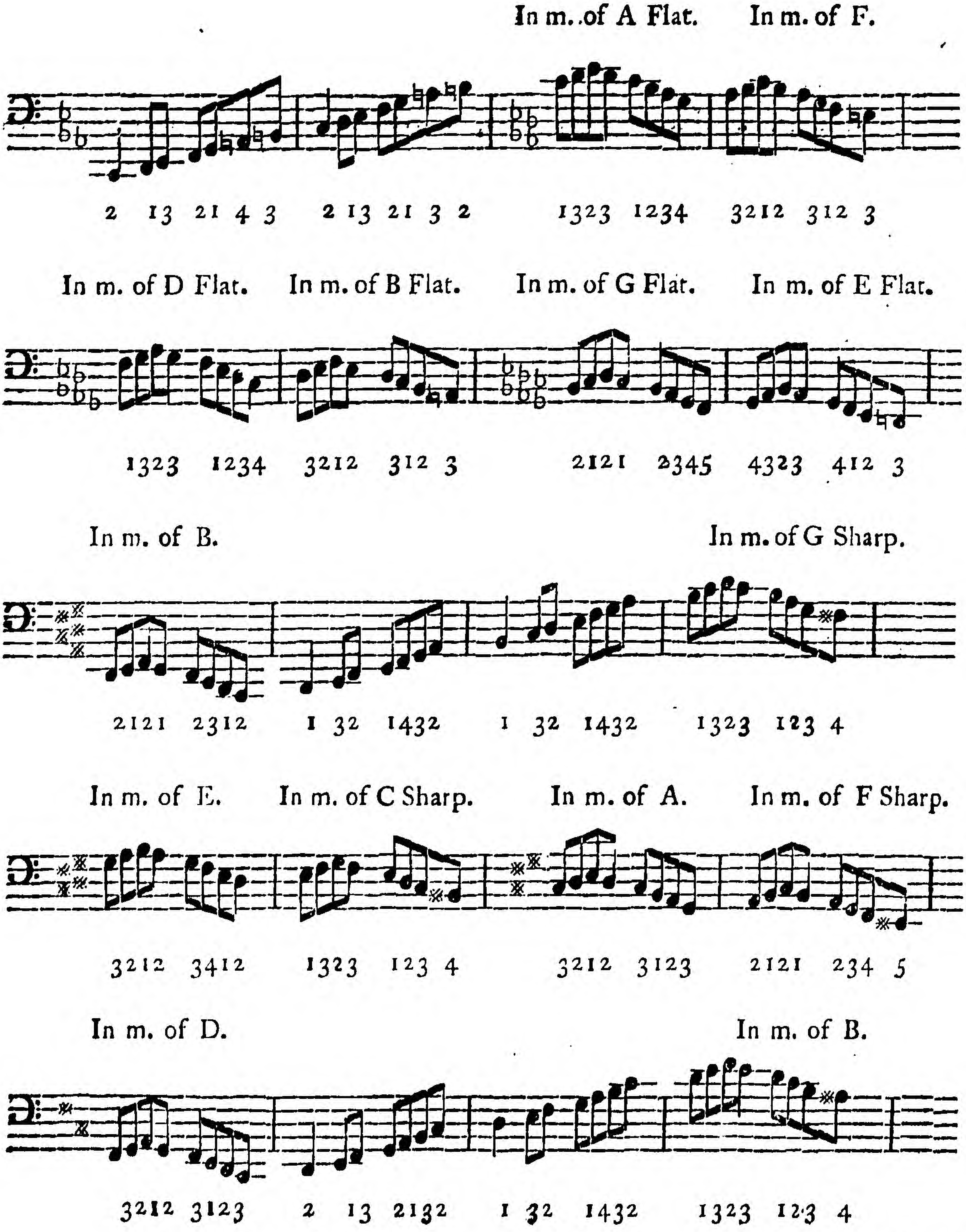
In m. of B Flat. In m. of G. In m. of E Flat. In m. of C.



1323 1234 3212 312 3 1323 1234 3212 312 3

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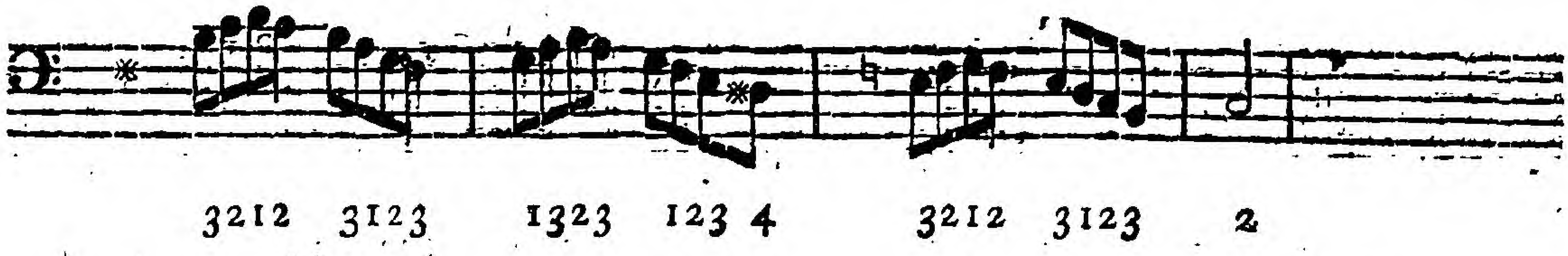
Continued.



Continued.

Continued.

In m. of G. In m. of E.



There's work for your left hand.

Dis. You stop me in the middle of my career. I am master of the first division, almost to the Sharps. Do you mind your own business, and let me attend mine.

Ma. This is a noble fervor, but I fear it is too vehement to last.

Dis. You are mistaken.

Ma. So much the better.——While you study then I will continue to prepare materials for you——another division——

Dis. Make two, make two——I shall be master of these almost immediately.——What are you thinking about?

Ma. To arrange the same Relative Modulations for you, but joined by Fifths, in order to produce the Sharps first.

Dis. Remember that I have two hands.

Master.

CHAIN of RELATIVE MODULATIONS by Fifths.

Fingered for the Right Hand.

In Major of C. In Minor of A. In m. of G. In m. of E.

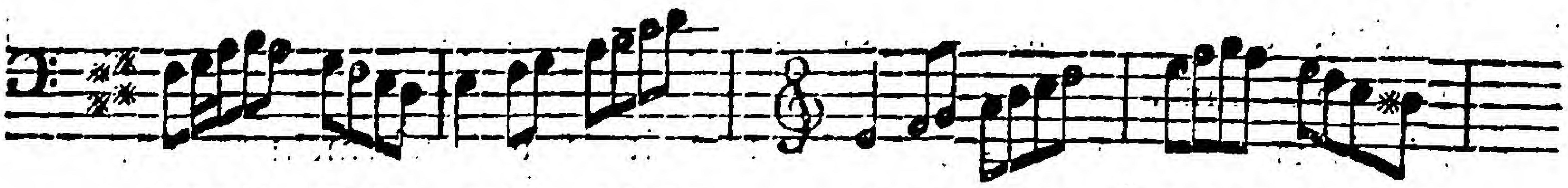


Continued.

In m. of D. In m. of B. In m. of A. In m. of F Sharp.



In m. of E. In m. of C Sharp.



In m. of B. In m. of G Sharp. In m. of F Sharp. In m. of D Sharp.



In m. of D Flat. In m. of B Flat. In m. of A Flat. In m. of F.



Chromatic Paſſage.



Continued.

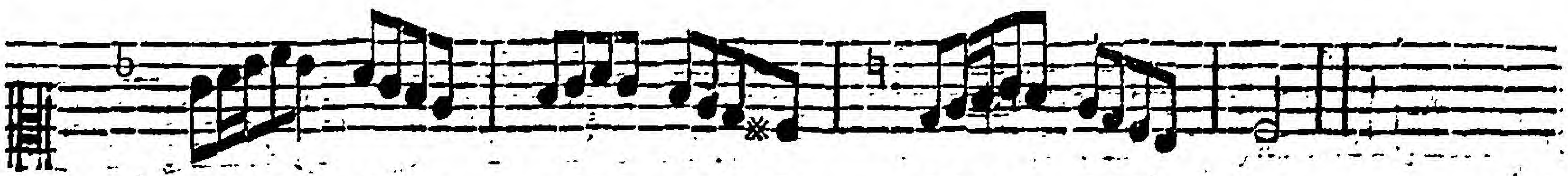
Continued.

In m. of E Flat. In m. of C. In m. of B Flat. In m. of G.



12343 2132 3454 321 2 12343 2132 3454 321 2

In m. of E. In m. of D. In m. of C.



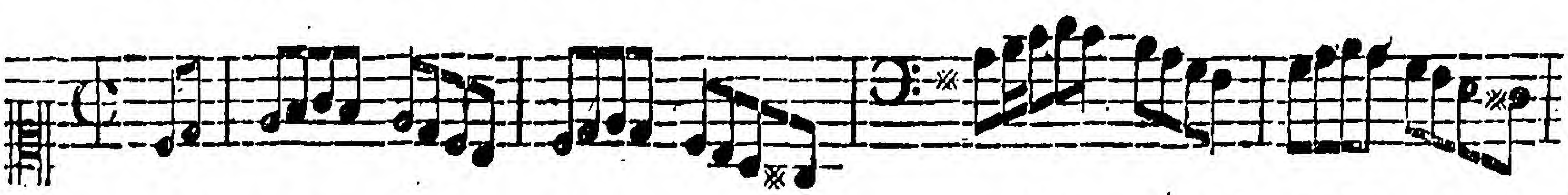
12343 2132 3454 321 2 12343 2132 3

And from one let us paſs to the other.

CHAIN of RELATIVE MODULATIONS by Fifths.

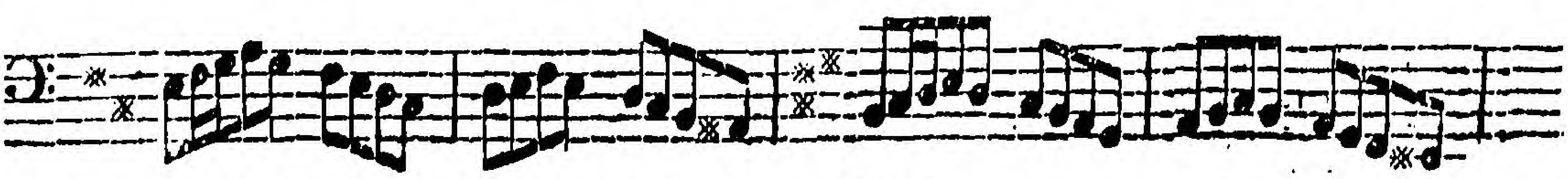
Fingered for the Left Hand.

In Major of C. In Minor of A. In m. of G. In m. of E.



54 3212 1234 3212 312 3 13212 1234 3212 341 2

In m. of D. In m. of B. In m. of A. In m. of F Sharp.



13212 3123 2121 231 2 13212 3123 2121 234 5

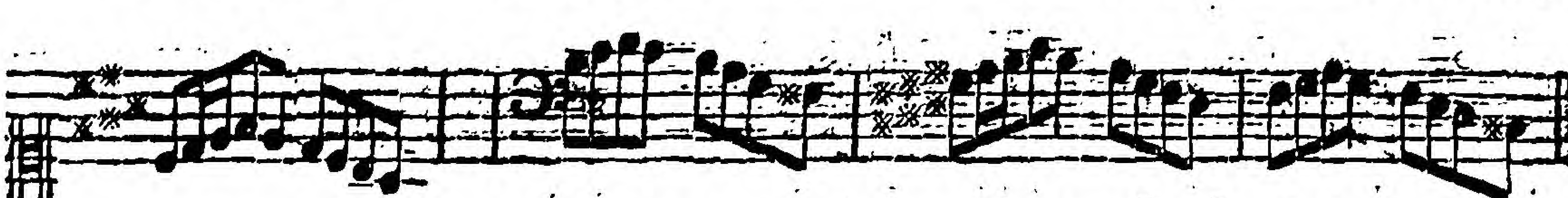
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Continued.

In m. of E. In m. of C Sharp.



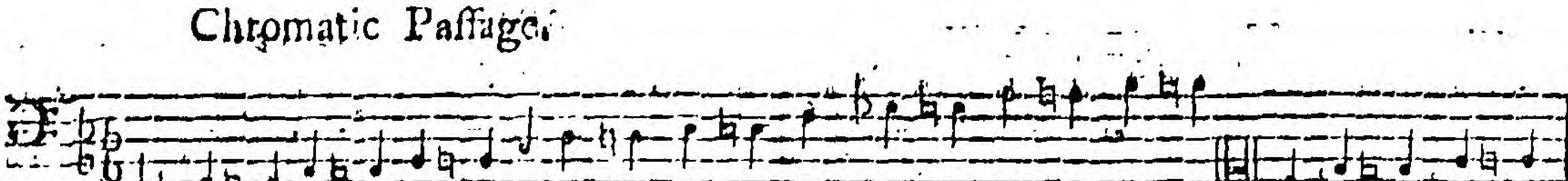
In m. of B. In m. of G Sharp. In m. of F Sharp. In m. of D Sharp.



In m. of D Flat. In m. of B Flat. In m. of A Flat. In m. of F.



Chromatic Paſſage.



In m. of E Flat. In m. of C. In m. of B Flat. In m. of G.



Continued.

Continued.

In m. of F. In m. of D. In m. of C.



13212 1234 3212 312 3 13212 1234 3

Here's my taſk finiſhed, and your's prepared.

Diſ. (*to himſelf.*) He's in the right.—Yes it is this way.

Ma. I have told you, and I repeat it over and over again, you muſt firſt do ill, if you would arrive at doing well.

Diſ. At laſt I have conquered this cruel paſſage of ſix Flats.——Yes, yes, 'tis ſo—to that of ſeven——no, he has rather choſe to write five Sharps.—But why do you get up? you are going to quit me in a brilliant moment.——But do you know that ſcholars of my years require approbation?

Ma. I know it; and was I not at preſent in haſte——to-morrow, however, I am at your vanity's command. But while I ſeek my hat and cane, caſt an eye over theſe laſt, and ſee if there be nothing to which you are a ſtranger, you may go to your practice afterwards.

Diſ. Chain of the Modulations by Fifths—that is the inverſion of what I have ſtudied.—What are theſe little Notes?

Ma. A Chromatic paſſage, without meaſure; it ſerved me to aſcend the Key-board two Octaves——you will do with it as you can——the important point at preſent, and at all times, is to ſtrike the notes equally, let the movement and meaſure of the piece you chuſe, be what it will.

A Servant enters with a Note.

Diſ. How now,——What have I here?——an invitation to go for theſe holidays into the country?——I won't, poſitively;——I'll ſtay with you.—Three days—— no, no, in three days I ſhall forget all I have learned.

Ma. Have they not a harpſicord in the country, then?

Dis. Yes, but horrible, always out of tune—and then I ſhall loſe three leſſons.———I won't go I tell you.

Ma. Well, but hear me; if in theſe three days you can contrive to practiſe, ſo as to execute what I leave you paſſably well, I ſhall be content, and ſo ought you too.

Dis. I will write to my friend then, to have the harpſicord put in tune, and that I'll come to him.

Ma. It will be the beſt way. Amuſement, properly taken, never hurts any thing. Exerciſe well your feet and your hands; I would ſay, walk a great deal, and play as much.

Dis. I'll play eight hours a day.

Ma. Moderation in every thing.——Half will do——and ſo till after the holidays.

Dis. Ay, ay, till after the holidays. Fare you well.

End of the Third Dialogue, and Third Leſſon.

LESSON IV.

DIALOGUE IV.

Maſter. *Diſciple.*

Maſter.

YOU liked your country party, I hope.

Dis. To a wonder! All was liberty, gaiety; good people, good wine, pretty women, and fine walks!

Ma. And, by conſequence, our Gamuts, and Relative Modulations, were thought no more of.

Dis. You are miſtaken.

Ma.

Ma. So much the worſe for you. But what, are you very expert then ?

Diſ. The hands go pretty well, but the head, miſerably.

Ma. What has been the matter with it ? In effect you appear dull.

Diſ. Becauſe I am ſo ;——but let us ſpeak of ſomething elſe. I execute the firſt paſſages, almoſt Allegro with the right hand ; but with the left——

Ma. A little Andante, I ſuppoſe. Come, let's hear.

Diſ. With all my heart. Obſerve, I don't look at the book.

Ma. But you look at your Key-board, which is worſe.—Bravo!—A little too faſt. Don't be in a hurry.——Let us have it once more, but ſoftly ; without that you never will go equally.

Diſ. I do a great deal better when I am alone, becauſe I ſtrive leſs. Yeſterday I played a great part of the leſſons you have given me, five or ſix times ſucceſſively, before a friend ; and I played to a charm.—Hold, here is the very gentleman himſelf ; you may aſk him.

Enter the Philoſopher.

Philoſopher.

It is true———But this devil of a voyage you are going to take will retard our progreſs. When do you ſet out ?

Diſ. This evening ; and I ſhall probably go for ſix months. It's a ſiſter I have not ſeen for a long time, that lives in Cornwall, and has taken it into her head to marry at forty years old. God knows when I ſhall be able to come back ; and it is what vexes me more than you can imagine.

Ma. You have a very ſingular diſpoſition, if a wedding does not amuſe you better than leſſons for the harpſicord.

Diſ. I hate weddings, and I love muſic to that degree—

Phi. That words cannot expreſs it. So weak is the tongue in the great paſſions.

Diſ. Poor harpſicord ! What art thou going to become !——You laugh,—friend, obſerve this man here, with his ironical air, nobody underſtands the theory of muſic better than he ; he plays the harpſicord like an angel ; two months practice would make him ſuperior almoſt to any one, and yet he will take no pains ; is it not ſingular ?

Phi. Not at all ; the enthuſiaſm you have for muſic, he has for ſome other object.

Ma. Juſt ſo.

Diſ.

Dif. But it muſt have been impoſſible to arrive at the point where he is, without having reflected, as well as practiced a great deal; how then can a man have given ſo much time, and pains, to an art which he does not love?

Ma. And who has told you I don't love it? Truth is, I am not a fool about it; but, in revenge, I have the itch of Geography, Hiſtory, and Mathematics.

Dif. Philoſopher, liſten to me. (*Plays.*) How do you like that? What vexation to be ſtopped in ſuch a fine career.—Duce take all weddings.

Phi. Ridiculous ones, I ſuppoſe, you mean.

Dif. No; all ſorts and kinds.

Phi. It is certain, that the progreſs you have made on the harpſicord, bears no proportion to the time you have given to that ſtudy; but, independent of your taſte, and natural diſpoſition, the method of this gentleman is excellent.

Dif. Excellent! Marvellous.

Phi. Sir, you are going to loſe a ſcholar; will you let me propoſe another to you?

Ma. Yourſelf, Sir, I hope.

Phi. No, my daughter; ſhe makes a pretty good figure in the works of Handel, Bach, Scarlatti, and others, but, I believe ſhe underſtands nothing of the theory of muſic.

Ma. Sir, it is an honor—

Phi. I can tell you beforehand, ſhe has a good conception.

Ma. Perhaps ſhe knows more than I do.

Phi. No ſuch matter.—You muſt know I have been tempted more than once, to learn harmony myſelf. I have conſidered all the beſt books written upon muſic, and I am convinced that the true elements are yet to make.—The preliminary notions which your firſt leſſons contain, my daughter is ignorant of.——As to her execution, if you will come and ſup with me, you ſhall judge of it this evening.

Dif. And we will all dine together here; and we will talk of Muſic, Hiſtory, Mathematics, Geography.—Come, Philoſopher, no refuſal, we have you, and poſſeſſion is eleven points of the law.

Phi. I ſubſcribe to your principle of right, though it is rather legal than juſt.

Dif. And you?

Ma.

Ma. I am unfortunately engaged. Give me leave then to embrace you, my dear Difciple, wifh you a good journey, and a fpeedy return.

Dif. Adieu.—Philofopher you ftay with me.

Phi. Yes, yes, I ftay.

The Philofopher and his friend dine together; the Mafter goes to his rendezvous, from whence, in the evening, he comes to the houfe of the Philofopher, who is not yet entered; but he finds his daughter, who receives him.

Pupil. Sir, my papa is abroad.

Ma. I'll wait for him, if you'll give me leave.

Pupil. I am afraid you'll find it a little tedious.

Ma. Not if you'll be fo good as to fit down to your harpficord in the mean time.

Pupil. With pleafure, if that will amufe you; but I muft begin with telling you, that I am but a poor proficient: my papa loves me, and often fpeaks of me, not as I am, but as he would have me be. Talents are not hereditary, but may I take the liberty to afk if you are not Mr. ——

Ma. Yes Mifs, I am.

Pupil. Then, Sir, I am not afraid. It is the ignorant only that are never indulgent.

Ma. And why, pray?

Pupil. Becaufe they have no Idea of difficulties.

Ma. And ftill lefs of perfection; one may content them at fuch an eafy rate!

Pupil. That may be; but they like and diflike with fo little judgment, that their praife and reproof is an equal offence. I am therefore better pleafed to play before you, who will fet me at neither more nor lefs than my juft value. I have a good harpficord, excellent mufic, and only want docile fingers. (*Plays.*)

Ma. Thofe fingers want but little----the piece is beautiful, and almoft as well played.

Pupil. You may imagine I don't begin with you by the piece I play worft.

Ma. Da Capo.------Bravo------You execute that paffage admirably, and it is not one of the eafieft.

Pupil. It is the mere merit of my fingering.

Ma. You underftand thorough Bafs, no doubt; you accompany?

Pupil. No, Sir; in regard to harmony, I know nothing at all; all my knowledge is reduced to run over, as you have heard, almoſt all authors.

Ma. Well, that is ſomething.

Enter the Philoſopher.

Phi. So, ſo, there you are at work. I am glad of it.---Come, Sir, you are a man of your word, I ſee, and that I like; ſit down, you are here at home.-------Daughter, play that piece of Bach's-------You know, which I mean.

Pupil. It is very difficult papa.

Ma. Well, you will play it ill. The firſt thing I ought to know are your faults; I have already remarked ſome of them.

Pupil. You will have a great deal of that work on your hands.

Ma. Equally, miſs, equally.---------And why thoſe jerks upon your ſeat? They are diſagreeable.-----Well that, excellently well.----Leſs application, leſs contention; in things of pure accompliſhment, eaſe, facility, and grace, are the great requiſites; any thing like pain in the performer, leſſens the pleaſure of the audience.

Phi. You have heard her, what do you ſay? Speak to me ſincerely; I love truth, and hear with pleaſure thoſe that tell it.

Ma. The piece that Miſs has juſt played, is very fine, and very difficult; her hands are well placed, and it only depends upon her to excel, which ſhe ſhall certainly do, if my inſtructions can be uſeful.

Phi. If we ſee ſo many women lay aſide the harpſicord, they were ſo attached to when girls, it is becauſe they were not advanced far enough in muſic, and what they know is not worth preſerving. Here then is a queſtion which I beg you will anſwer ingenuouſly. Do you think my daughter, with application, may get above all difficulties?

Ma. Perhaps, Sir, there is nobody got ſo far as that; but of this I will aſſure you, that what ſhe already knows ſhe ſhall never forget; that her inſtrument ſhall be the pleaſure of her life; that ſhe ſhall accompany----

Phi. Write her the leſſons you have already given to my friend, who is gone into the country. She will read them; I ſhall not be ſorry to read them myſelf. You ſhould count for nothing what ſhe knows already. She ſhould have the advantage to begin by the beginning, which will greatly facilitate the intelligence of the reſt.

Ma. I can refuſe no taſk you lay upon me. When theſe leſſons, which I gave your

your friend, are put in order; they may at leaſt be uſeful to other ſcholars; and if miſs ſhould find any thing in them already familiar to her, ſhe may ſkip it over.

Phi. No, no, ſhe ſhall ſkip nothing. It is impoſſible to ſeize a whole property, when we neglect any of the parts.

Ma. From thence we will paſs to the Principles of Harmony: and I hope you will not, when we have finiſhed our work, refuſe me ſome of that time of which you are ſo prodigal to others, in order to reviſe and correct it.

Phi. I promiſe you.

Pupil. Then all is agreed; this gentleman ſhall write, I read, and you, papa, reviſe: So now let us go to table, for mama waits for us.

End of the Fourth Dialogue, Fourth Leſſon, and Firſt Part.